

THE DIAPASON

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EDWIN ARTHUR KRAFT FORTY YEARS AT POST

CELEBRATION IS PLANNED

Chimes to Be Installed at Trinity Cathedral in Cleveland to Mark Anniversary—Recital on Dec. 5, Followed by a Tea.

Two-score years of service to Trinity Cathedral, Cleveland, Ohio, by its distinguished organist and choirmaster, Edwin Arthur Kraft, F.A.G.O., are to be commemorated this month. The period of Mr. Kraft's service covers the time from March 1, 1907, to Jan. 1, 1914, and from Oct. 1, 1915, to Nov. 30, 1948. In the twenty-one months in which he was absent from Cleveland Mr. Kraft served as municipal organist of Atlanta, Ga.

Mr. Kraft will give an anniversary recital on the afternoon of Dec. 5. A tea has been arranged after the recital. A set of chimes, the gift of his friends, is being installed to mark the anniversary. By special request Mr. Kraft is including in his recital program two numbers which have been favorites for many years—Caprice, "The Brook," by Dethier, and "The Ride of the Valkyries," Wagner.

Mr. Kraft has served Trinity Cathedral under four deans and three bishops. He is the founder of the Northern Ohio Chapter and the Georgia Chapter of the American Guild of Organists. He has been director of music at Lake Erie College, Painesville, Ohio, since 1933, and spends two days a week there. He teaches also in Erie, Pa., one day a month and is head of the organ department of the Cleveland Institute of Music.

Sixty-four compositions have been dedicated to Mr. Kraft. He has edited ten organ volumes, arranged ninety-three pieces for organ from piano and orchestral scores and has arranged sixty-eight vocal numbers for mixed and women's voices. Mr. Kraft recalls the names of 250 organists who have taken more than five lessons from him.

Mr. Kraft was born in New Haven, Conn., in 1883. When a small boy he discovered a tiny organ lying in disuse while prowling about the garret of his father's house one day, and brought it down to the parlor in sections, but its erection was prevented by his mother's German ideas about neat housekeeping.

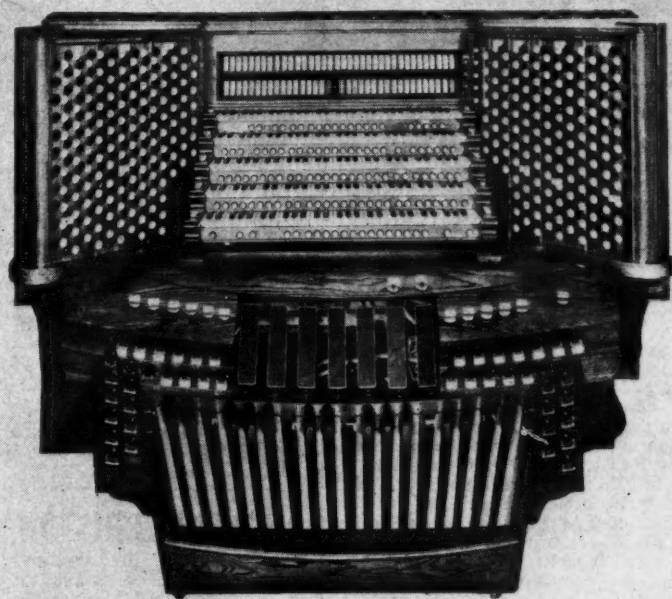
In his fifteenth year, after organ training under his elder brother, William J. Kraft, and piano study with E. A. Parsons, Mr. Kraft won the competition for organist of Grace Methodist Episcopal Church in New Haven, and later was called to fill a similar position at the Church of the Ascension in the same city, where he trained his first boy choir. At 17 he won a scholarship of the Yale department of music, and for three years he studied under Dr. Horatio Parker and Professor Harry B. Jepson.

In 1901 Mr. Kraft became organist and choirmaster of St. Thomas' Church, Brooklyn. His natural ability attracted the attention of his rector, the Rev. James Townsend Russell, who sent him abroad to develop his talent. He went to Berlin in his twenty-first year, studying the German classics under Franz Grunicke and Edgar Stillman Kelley. Later he went to Paris to receive the advantages of instruction under Guilmant and Widor.

On his return to America in 1905, Mr. Kraft was offered the position of organist and choirmaster at St. Matthew's Church, Wheeling, W. Va., and in that city he organized the Oratorio Society of 300 voices. On learning of the construction of the large organ at Trinity Cathedral, Cleveland, Mr. Kraft played before the cathedral music committee, with the result that he was asked to play the opening recital on the new instrument and was called there as organist and choirmaster. There were about ninety applicants for the position.

In 1909 Mr. Kraft won the certificate of fellow of the American Guild of Organists.

NEW CONSOLE AT RIVERSIDE CHURCH IN NEW YORK



HEREWITH IS PRESENTED a picture of the new console at the Riverside Church, New York, which was built by the Aeolian-Skinner Organ Company. It has many new features as designed by Virgil Fox. Among these are twenty general pistons, double gallery-chancel selector controls, triple crescendi and a master swell control. The console is movable a

distance of forty feet and is designed to control fifteen divisions, or four separate organs.

The console, relays, switches and combination action were completed Oct. 1 and at present the original Hook & Hastings organ is playable from the new console. Its stoplist is the same and was published in the April, 1927, issue of THE DIAPASON.

PRIZE OF \$1,000 IS OFFERED FOR AN ORGAN COMPOSITION

A prize of \$1,000 plus guaranteed publication has been offered by the Pennsylvania College for Women, Pittsburgh, for a twenty-minute organ composition in three or four movements. The work must be submitted by Sept. 1, 1949, to Russell G. Wichmann, chairman of the college's department of music, and will be performed at the dedication of the college chapel's new organ.

Composers must be citizens of the United States and must submit a fee of \$2 with each composition. A *nom de plume* must be on each score, the composer's real name to be enclosed in a separate envelope. Compositions remain the property of the composer. M. Witmark & Sons will be the publishers and will make the usual royalty arrangements.

WARREN B. MARTIN DIRECTOR AT ROCKEFELLER CHAPEL

Warren B. Martin of Los Angeles has been appointed director of music at Rockefeller Memorial Chapel of the University of Chicago. Mr. Martin succeeds Gerhard Schroth, who resigned to become conductor of the St. Louis Philharmonic Orchestra.

Mr. Martin, a graduate of Westminster Choir College, Princeton, N. J., holds bachelor's and master's degrees in music. After serving as organist of the First Presbyterian Church in Trenton, N. J., from 1934 to 1938 he went to the First Congregational Church of Los Angeles as organist and assistant director from 1938 to 1941. He was in the army from 1941 to 1946, and after the war returned to the First Congregational Church of Los Angeles as minister of music.

MASS MARKS ANNIVERSARY OF MISS MARIE SIMMONS

Miss Marie Simmons observed her twenty-fifth anniversary as organist of St. Joseph's Church in Medford, Mass., Oct. 31. Preceding the high mass at 11:45 in her honor Miss Simmons played a program of organ music as follows: Prelude and Fugue, Bach; "Benedictus," Couperin; Scherzo, Gigout; "Cibavit Eos," Titcomb; Allegro, Handel.

NEW HAMPSHIRE ORGANIST SIXTY YEARS AT ONE CHURCH

On completion of sixty years as organist of the First Methodist Church of Manchester, N. H., Mrs. Nathaniel T. Platts was honored with a testimonial banquet at the church Nov. 3. Among more than 200 parish members and friends gathered to pay tribute to the faithful service of Mrs. Platts were former pastors of the church and their wives and the Rev. William S. Holiday, present pastor, and Mrs. Holiday. The Rev. Mr. Holiday acted as master of ceremonies. On behalf of her many friends he presented to Mrs. Platts a chest of silver dollars, one for each year of service.

Mrs. Platts, as organist of the First Church, has served in this capacity longer than any other organist in New Hampshire. With the exception of fifteen Sundays when she was incapacitated through an accident the sixty years of service have been unbroken. Mrs. Platts is a charter member of the New Hampshire Chapter of the American Guild of Organists.

BIGGS AND BOSTON SYMPHONY PLAY POULENC'S CONCERTO

Francis Poulenc's Concerto for Organ, Strings and Timpani received its first Boston performance at the hands of the Boston Symphony Orchestra Oct. 29, with E. Power Biggs at the organ. As an indication of the impression made by this noteworthy performance the following is quoted from the review in the *Boston Herald* by Rudolph Elie:

The contrast of organ tone with the sound of the strings and timpani is exceptionally interesting in this piece. As someone remarked, the opposition of the organ and the orchestra is like a battle between two kings. Both reign supreme in their field, and when they meet head-on, as they do in this, it is a lively event.

Needless to say, E. Power Biggs, who ranks with the finest organists of the day, gave a magnificent and spirited performance, while the orchestra, under Mr. Burgin's direction, sounded fine. There were also notable solo moments contributed by Samuel Mayes, cellist, and Joseph de Pasquale, violist.

FOUR-MANUAL MÖLLER FOR FLORIDA CHURCH

CONTRACT IN JACKSONVILLE

St. John's Episcopal Places Order for Instrument Which Will Be One of the Outstanding Installations in the South.

To M. P. Möller, Inc., has been awarded the contract for a four-manual organ to be built for St. John's Episcopal Church, Jacksonville, Fla. The specifications were worked out by Mrs. George W. Kennedy, organist of the church, in consultation with members of the Möller staff. This will be an outstanding installation for the South. The resources of the organ are shown by this stop specification:

GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Octave Quint, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 4 rks., 244 pipes.
Chimes (from Choir).
Tremulant.

SWELL ORGAN.

Rohrbourdon, 16 ft., 12 pipes.
Gelgen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viole de Gamba, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flauto Dolce Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flute Ouverte, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 3 rks., 183 pipes.
Fagotto, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 12 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Cor de Nuit, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 73 pipes.
Erzähler, 4 ft., 12 pipes.
Nasard, 2 1/2 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes (present bells, new action), 21 bells.
Tremulant.

SOLO ORGAN.

Solo Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Flute, 4 ft., 73 pipes.
Harmonic Trumpet, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.

PEDAL ORGAN.

Contrabass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Rohrbourdon (from Swell), 16 ft.
Quintaton (from Great), 16 ft.
Quint, 10 1/2 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrflöte (from Swell), 8 ft.
Erzähler (from Choir), 8 ft.
Super Octave, 4 ft., 12 pipes.
Nachthorn, 4 ft., 32 pipes.
Mixture, 2 rks., 64 pipes.
Bombarde, 16 ft., 32 pipes.
Fagotto (from Swell), 16 ft.
Bombarde, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

BOSTON "U" CHORAL SOCIETY WILL SING "THE PRAIRIE"

The Boston University Choral Art Society of fifty-six voices, under the direction of H. Augustine Smith, will sing Dec. 15 with the Boston Symphony Orchestra, giving the cantata "The Prairie," composed by Lukas Foss, pianist of the orchestra. This cantata is described as a colossal composition. The presentation of this rhythmless work is awaited with great interest.

After Dec. 15 a second choral art schedule begins, with concerts in and around Greater Boston. From March 18 to 28 the society will be on a 2,500-mile tour of the Middle West, visiting twenty states.

HIGH POINT IN BUTTE HOME OF NEW ORGAN

BUILT BY KILGEN COMPANY

The Artistic Immaculate Conception Church Has Three-Manual—Console on Mezzanine Balcony Behind High Altar.

In a beautiful church with a tall campanile, the highest point in Butte, Mont., surrounded by mountains, a three-manual organ built by the Kilgen Organ Company of St. Louis has been installed. The location is the new Immaculate Conception Church, of which the Rev. Norbert Hoff is pastor. The organ is in two chambers to the left of the sanctuary and choir, and the console is placed on a mezzanine balcony behind the high altar. The church has received considerable publicity in architectural circles because of its artistic design.

Specifications of the organ are as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Hohlfloete, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Nazard, 2 3/4 ft., 61 notes.
Flautino, 2 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

Melodia, 8 ft., 73 pipes.
Dulciana (from Dulciana), 8 ft., 61 notes.
English Diapason, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Flute (Bourdon extended), 8 ft., 12 pipes.
Still Gedeckt (from Swell), 8 ft., 32 notes.

LARGE ALLEN ELECTRONIC

INSTALLED IN WAUKEGAN

The Bohn Organ Company of Fort Wayne, Ind., has completed the installation of an Allen electronic organ in Christ Episcopal Church, Waukegan, Ill. This is probably the largest electronic organ installed to date in the Midwest. It is equipped with four Allen tone generator racks. Two tone units provide the stops for the great organ, from which diapason, flute and reed tones are derived. The swell consists of two tone units, including a celeste and flute, strings and gamba. A total of twenty-nine speaking stops is available. An independent 16-ft pedal division plus resultant 32 ft. are included with both manuals coupled to the pedals at 8 and 4-ft. pitches. The two-manual console is equipped with remote control, capture type combination action, and a full complement of couplers is provided. Each division is under separate expression.

CONFERENCE IN NEW YORK

ON MUSIC FOR YOUNG PEOPLE

Union Theological Seminary in New York City is planning to hold a conference on church music for young people Jan. 24 to 28 at the seminary. Although this will be held primarily for its own students, the seminary is planning to invite a limited number of alumni and others interested to attend.

GETTYSBURG ADDRESS SET

TO MUSIC BY CARL MUELLER

The eighty-fifth anniversary of Lincoln's Gettysburg address was observed Nov. 19. To mark the occasion, the Montclair College Choir, under the direction of Carl F. Mueller, gave the radio premiere over the NBC network of Dr. Mueller's setting of the address, which the composer has inscribed to the choir.

In October this work was sung by several hundred high school pupils in the All-City Chorus of San Francisco under the direction of Charles Dennis. In Erie, Pa., it was used on a recent Sunday morning by Dr. Federal Lee Whittlesey, who reports that the large

EDOUARD NIES-BERGER



PROBABLY VERY FEW PERSONS in the large audience assembled at Rockefeller Chapel, University of Chicago, Oct. 26 to hear Edouard Nies-Berger give a recital knew that the occasion marked the completion of twenty years as a concert organist for Mr. Nies-Berger. On the same date in 1928 he appeared in Kimball Hall to make his debut as a recitalist. Now a resident of New York, Mr. Nies-Berger has achieved a national reputation not only as an organist, but as the conductor of his own chamber orchestra, which has won acclaim from the metropolitan critics at its performances, and as the organist of the New York Philharmonic-Symphony Orchestra since 1943. He is also organist and choirmaster of the Church of the Messiah and the Incarnation (Episcopal) in Brooklyn.

For his anniversary appearance, which took place at the University of Chicago because Kimball Hall no longer possesses the organ on which so many prominent players had given recitals, Mr. Nies-Berger selected a program that began with the sixteenth century Italian composer Frescobaldi and closed with the twentieth century Chicago composer Sowerby. The former's Prelude and Fugue in G minor was followed by Couperin's "Benedictus," in which effects approaching the sublime were achieved. Then there was a Minuetto by Boccherini, a piece of delicate charm, not to be confused with the same composer's other and better-known Minuet, which old-timers recall as so often played by Clarence Eddy. A fine performance of Bach's great Toccata in F major was followed by the Liszt Variations on "Weinen, klagen" and the "Crucifixus" from his B minor Mass. In a different mood was the lovely "St. Francis Talking with the Swallows," by the late Italian composer Bossi, a descriptive work which has appeared on many recital programs. Heard for the first time as far as the organists in the audience could recollect was a Pastorale by Marie Joseph Erb, who died in 1944 and who deserves to be better known. The Toccata of Leo Sowerby provided a brilliant close to a varied program.

Mr. Nies-Berger's Chicago anniversary recital was a part of a flying tour in the course of which he was heard in Fort Wayne, Ind., St. Louis and Springfield, Mo., and at the University of Kansas in Lawrence.

congregation in attendance was profoundly impressed.

The music is scored for a four-part mixed chorus, with narrator, and is published by Carl Fischer, Inc.

AT THE FINAL SESSION of the Massachusetts State Nurses' Association, held in the Hotel Statler ball-room, in Boston, Homer Whitford led a chorus of over 200 men and women in two groups of three numbers each. The chorus was made up of units supplied by the nurses' glee clubs of the Greater Boston hospitals, two of which (McLean and Mount Auburn) Mr. Whitford directs through the year. There were about 2,000 in the audience.

THE DIAPASON

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On the reverse of each page, representing a two-week period, factual information can be found concerning important dates of music history and biography, including contemporary composers and music educators. Printed on superior paper, the calendar may be preserved as a unit, or the individual pages will be suitable for framing. Price, \$2.50.

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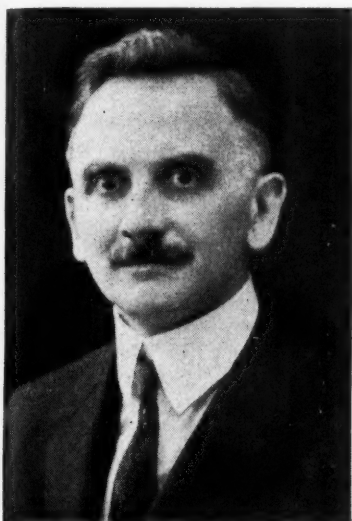
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GEORGE T. MICHEL



GEORGE T. MICHEL, VOICER
AND ORGANIST, PASSES AWAY

George Traugott Michel, for many years head voicer of the W. W. Kimball Company, died at his home in Chicago Nov. 3 in his seventy-fifth year.

Mr. Michel was born near Waltershausen, Thuringia, Germany, Oct. 29, 1874. He came to Chicago in 1889 and began work in the factory of the Conover Piano Company. In 1895 he joined the Kimball staff and was assigned to the voicing division of the organ department. He became head voicer in 1920, a position he held ever since that time except for a brief period during the late war, when he did intricate inspection work on airplane parts for Douglas Sky-masters and Lockheed Constellations. Mr. Michel was an organist as well as a voicer and for many years and until his death held the position at Trinity Evangelical Church, Chicago.

In 1902 Mr. Michel married Miss Catherine Sommer, who was organist of Salem Church, Chicago, and a descendant

of an organ builder in Pennsylvania. Mrs. Michel passed away on Thanksgiving Day in 1925. Mr. Michel is survived by his daughter, Miss Lillian Michel; two brothers and three sisters.

Mr. Michel was a charter member of Trinity Evangelical Church and the first meetings of the church were held in his home. He was a member of the board of trustees of the church continuously since its founding thirty-three years ago.

Funeral services were held at the church Saturday afternoon, Nov. 6, and were attended by many of his friends and acquaintances.

Many of the world's finest organs were voiced by Mr. Michel or under his direction, including instruments in Asia and Africa, as well as the United States.

MUSIC TO MARK CHRISTMAS
SEASON IN WANAMAKER STORE

Several noteworthy programs are being presented at the Wanamaker store in Philadelphia. Nov. 22 the "Hymn of Praise" by Mendelssohn was sung under the direction of Walter Baker by the choir of the First Baptist Church and singers from the Robin Hood Dell Chorus. Nov. 29 a "Christmas Mosaic" was sung by the Dengler A Cappella Chorus under the direction of Dr. Clyde Dengler. Dec. 1 at 11 a.m. excerpts from "The Messiah" by Handel will be sung by the "Singing City" chorus of Temple University under the direction of Elaine Brown. Dec. 3 at the same hour "The Incarnate Word," by Robert Elmore, will be given by the choral societies of the University of Pennsylvania under the direction of the composer. Dec. 6 daily carol sings start in the grand court. Most of these will be under the direction of Homer Rodeheaver. On Christmas Eve at 4 o'clock the St. Peter's male choir, under the direction of Harold W. Gilbert, will present a special Christmas program.

Daily organ recitals will continue throughout the Christmas season. These programs are featured daily at 10:05 a.m., 12 noon and 5:15 p.m. Beginning Dec. 6 the great organ will be heard in programs of carols every hour on the hour. All organ recitals will be played by Mary E. Vogt and Robert Amerine.

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Jubilee in Cincinnati

J. ALFRED SCHEHL



J. Alfred Schehl's half-century of service to the Roman Catholic Church on the organ bench was celebrated Nov. 14 with a musical program and a high mass in St. Lawrence Church, Cincinnati, Ohio. The Rt. Rev. R. Marcellus Wagner, pastor of the church, arranged the celebration and was the celebrant of the mass. The music consisted of compositions of Mr. Schehl, including the "Mass in Honor of St. Lawrence," and an "Ave Maria" composed by Mr. Schehl's father, John A. Schehl. The choir of men and boys was assisted by the Schola Cantorum.

Thirty-six years of Mr. Schehl's service to the church have been spent in St. Lawrence parish, which long has been noted for the dignity of its services.

The special services were attended by twenty-five of the clergy and many of Mr. Schehl's friends and students and by parishioners of this largest congregation in the Cincinnati Archdiocese. The church was packed. A reception was held in the afternoon at Mr. Schehl's home and he received numerous gifts. The choir presented the organist with a clock and the Southern Ohio Chapter, A.G.O., gave him a radio.

Professor Schehl is the son of the late John A. Schehl, who for sixty years served several Cincinnati parishes as organist and choirmaster. Thus this father and son combination jointly has devoted over a century to the cause of Catholic church music in Cincinnati.

After attending St. Xavier College and the Cincinnati College of Music Mr. Schehl studied in Italy, France and Germany. His early training in church music was received from the late Monsignor Leo Manzetti, authority on Gregorian chant.


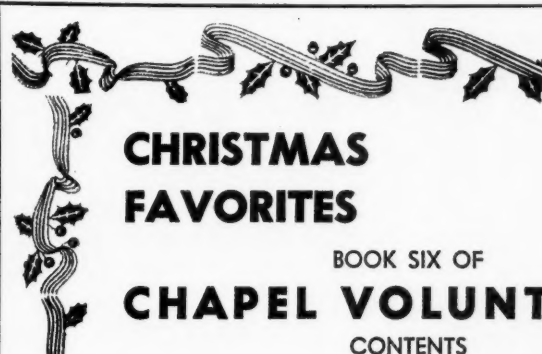
At 16 Mr. Schehl became organist at Holy Trinity Church, Cincinnati. In the same year he was engaged as a violinist in the Cincinnati Symphony Orchestra. Mr. Schehl earned his A.A.G.O. certifi-

cate in 1916. He was dean of the Southern Ohio Chapter of the Guild from 1936 to 1938, was general chairman of the national convention in Cincinnati in June, 1937, and continues active in its work.

As a choral conductor Mr. Schehl has directed various singing societies in Cincinnati. For many years he has taught choral training and conducting. For two years he presented a series of weekly Sunday recitals over WLW.

Mr. Schehl's works number nearly fifty major compositions, including six masses and a hymn-book in honor of St. Cecilia, which is the official hymnal of the Cincinnati Archdiocese and is used in other dioceses throughout the country. His organ compositions are in general use. During most of the fifty years Mr. Schehl has been busy as a teacher and he is on the faculty of the Teachers' College.

Mr. Schehl is married and is the father of eleven children. Four of his boys and three sons-in-law served with the armed forces overseas.



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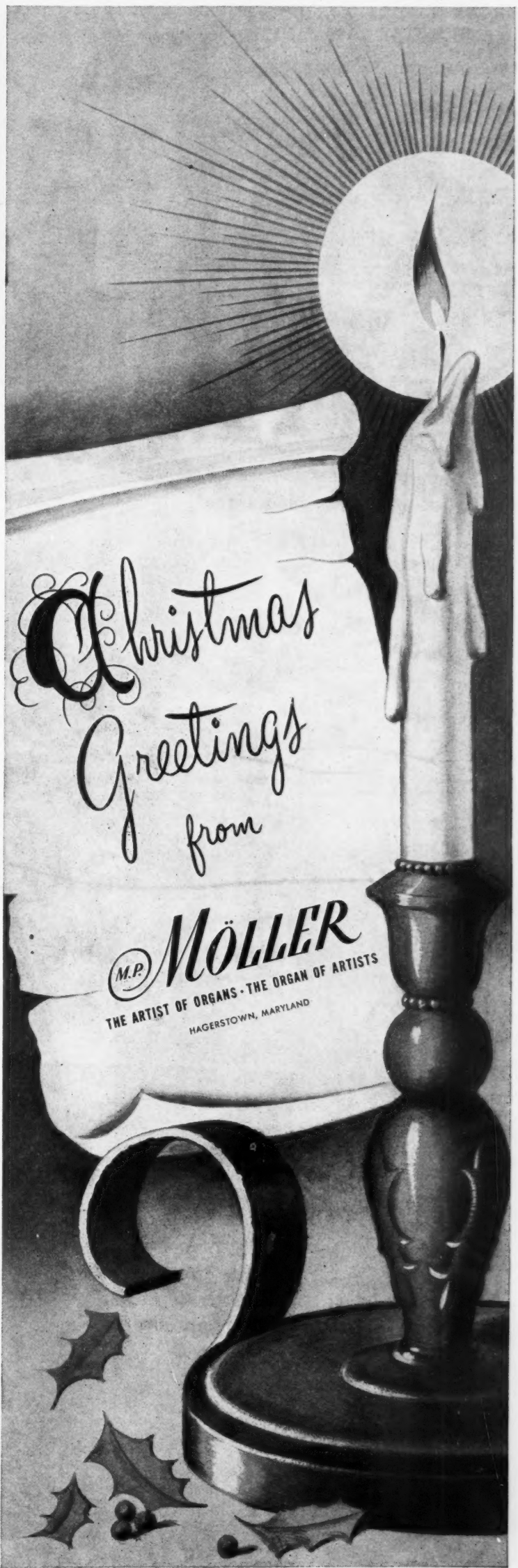
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A three-manual organ built by Casavant Freres of St. Hyacinthe, Quebec, for Zion Evangelical Lutheran Church in Fort Wayne, Ind., and dedicated to those who took part in the late war, was heard in a recital by Edouard Nies-Berger of New York on the evening of Oct. 24. The dedication of the instrument took place Sept. 12 at the morning service, and a recital was played by Raymond S. Beights, M.Mus., organist of the church, that evening. The organ has thirty-four ranks and a total of 2,138 pipes. It was installed by Arthur R. Temple of Chicago and his associates—Frank C. Wichlac, Louis Jems, Carl Palmquist and Joseph C. Banahan.

The resources of the instrument are shown by the following stoplist:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Viola da Gamba, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 68 pipes.
Open Diapason, 8 ft., 68 pipes.
Stopped Diapason, 8 ft., 68 pipes.
Salicional, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 68 pipes.
Violina, 4 ft., 68 pipes.
Flute Harmonique, 4 ft., 68 pipes.
Cornet, 3 rks., 185 pipes.
Cornopean, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Vox Humana, 8 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Diapason, 8 ft., 68 pipes.
Concert Flute, 8 ft., 68 pipes.

Viol d'Amour, 8 ft., 68 pipes.
Viola, 4 ft., 68 pipes.
Lieblich Flöte, 4 ft., 68 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 pipes.
Viola, 8 ft., 12 pipes.
Stopped Flute, 8 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.

The organ is located in the choir loft of the west end of the church and all the pipes are out in the open under the vaulted arches. The console is placed at the outer edge of the balcony.

Mr. Nies-Berger's program was as follows: Overture to the Oratorio "Saul," Handel; "Benedictus Qui Venit in Nomine Domini," Couperin; Minuetto, Boccherini; Toccata in F major, Bach; "Wachet auf," Bach; Chorale from the cantata "Herz und Mund und Tat und Leben," Bach; "Ein feste Burg," Bach; Pastorale, Erb; Chorale in A minor, Franck; "St. Francis Talking to the Swallows," Bossi; "Dripping Spring," Clokey; Toccata, Sowerby.

Mr. Beights' dedicatory program consisted of these numbers: Prelude and Fugue in E minor, Bach; "Ach bleib mit Deiner Gnade," "Freu Dich sehr, O meine Seele," "Vom Himmel hoch" and "Nun danket Alle Gott," Karg-Elert; Adagio, Peeters; Caprice in B flat, Botting "Clair de Lune," Karg-Elert; "Suite Gothique," Boellmann.

The dedicatory service was in charge of Dr. Paul L. Dannenfeldt, pastor of the church. At this service the festival choir sang under the direction of the choir-master, George G. Arkebauer, M. A.

"THE CATHOLIC TRADITION of Church Music" was the subject of a university religious conference held at the Blessed Sacrament Church in Hollywood, Cal., on the evening of Nov. 16 under the supervision of the Very Rev. Robert E. Brennan, Mus.D., director of music of the Archdiocese of Los Angeles. The choir of the church, of which Richard Keys Biggs is organist and director, with Mrs. Lucienne Biggs as associate director, provided the music for the conference. Msgr. Brennan was the speaker of the evening.

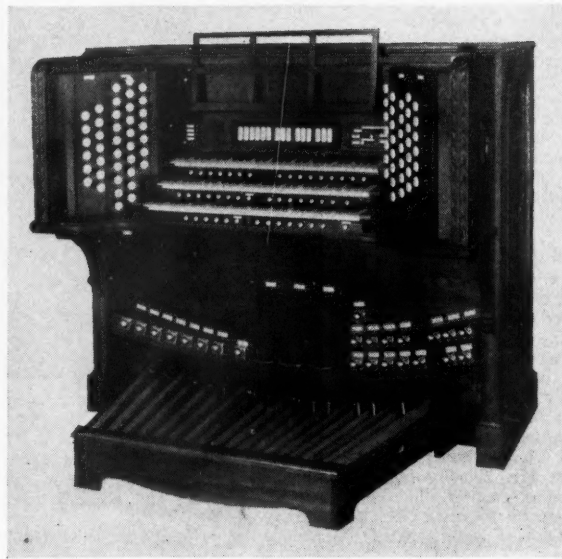


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Teaching the Organ; How to Guide Pupil in Various Stages

[The following is the text of a paper entitled "On the Teaching of the Organ," presented before the Michigan Music Teachers' Association at its convention in Battle Creek Oct. 26 by the head of the organ department at Kalamazoo College and well-known boy choir expert and organ instructor.]

By HENRY OVERLEY, A.A.G.O.

Teachers of organ should accept as students only those young men and women who have had adequate preliminary training on the piano and have available the necessary means for practice.

What is adequate preliminary training? The minimum is at least four years' instruction in basic piano technique, repertoire and musicianship. The student should be able to interpret at the keyboard with artistic concept and with correctly differentiated touches, phrasing and dynamics, numbers of the difficulty of the easier Haydn or Mozart sonatas and the two-part inventions by Bach; also contemporary compositions of corresponding difficulty. He should be able to play accurately all the major and all the harmonic and melodic minor scales and arpeggios, two or more octaves, hands together, four notes to a metronome beat of 72 or faster. He should be able to read hymn-tunes at sight. He should be acquainted with the fundamentals of music theory. Talented students not properly prepared along these lines should be encouraged to undertake further training under competent guidance. With a properly established foundation, organ study becomes a delight; without that foundation it becomes a frustration.

Access to an organ for study is, of course, an indispensable factor. A small two-manual and pedal organ is sufficient for the first year or so, provided the organ has truly musical tonal resources. A special pair of shoes, as narrow as possible, with thin soles and leather heels, is recommended.

From the outset the student must recognize the importance of regular weekly lessons and systematic daily practice. A minimum term of lessons—not less than twenty-five—must be set as a condition for study.

A suitable text-book is important. No attempt will be made here to evaluate or enumerate all the standard texts now in use. We mention some of the better-known texts: Stainer in a modern, revised edition; Clarence Dickinson, Clemens and Shepard. Two recent issues include a short text by Arthur B. Jennings and a more extensive work by Harold Gleason, using many etudes by medieval composers. The Nilson book of pedal scales is well known; a more recent and valuable scale book is the one by Harold Geer. Bach's eight little preludes and fugues are excellent first-year material, along with Dupré's elementary chorale preludes.

The first lessons should include exercises in manual and pedal fundamentals, a number of easy hymn-tunes and console technique. As soon as facility in manual and pedal coordination is developed, duos and trios and easy fugues will be assigned. The majority of the text-books mentioned provide ample material for the first few months. It is important that all etudes have musical value and that these values be assimilated before proceeding to the next assignment. The organ must be presented as a musical instrument.

Three Stages in Learning Composition

The student will recognize three important stages in learning an etude or composition for organ, or for that matter, for any instrument: (1) the exploratory, (2) the disciplinary and (3) the interpretative.

In the exploratory stage the student learns which notes are to be played by which fingers and by which foot. He studies slowly and carefully the correct physical motions involved in playing the correct notes, reciting aloud to himself, if necessary, precisely which motions he will undertake next. He must realize that the correct order of steps necessary to learning are these: From the eyes to the printed page, thence to the mind, which must then direct in detail the physical movements of hands and feet. Short-circuiting this process by going from the

eyes directly to the hands and feet, leaving the mind to catch up the best it may, can result only in insecurity and ultimate frustration. On the other hand, the mind, given time to make slow, careful analysis of all required movements, will blaze a trail which, with the necessary repetitions, will soon form a mental habit pattern that will make performance easy and certain and will aid greatly in memorizing.

The student must recognize that a mistake is made not at the moment a wrong note is heard, but in the instant just before, when incorrect movement is placing the finger or foot in the wrong position. The wrong note is inevitably the result of an incorrect movement. A player may conceivably sound no "blue" notes, and still make serious errors.

The student must be instructed to be as objective as possible in his attitude toward his own work. A mistake in performance should not become the cause of emotional display. Impatience, disgust or anger only complicate and delay the diagnosis needed for correction. Rather the student's immediate reaction to a mistake should be one of objective interest: What did I do I shouldn't have done? What should I do to produce correct results? The important factor here is prime attention, not to ego, but to ways and means of performance.

Console technique is studied from the outset. It must not be postponed indefinitely, to be learned at some later time. It must be integrated into our playing at once. This includes manipulation of stops, pistons and toe-studs and swell pedals.

The Disciplinary Stage

Having mastered, by careful analysis and assimilation, the correct movements necessary to accurate performance, we are now ready for the second, or disciplinary, stage. Here the metronome is an indispensable adjunct. We now harness our acquired knowledge to the mechanical precision of the metronome. Beginning at a comfortably slow speed, and gradually increasing the speed in successive trials, we acquire rhythmic assurance at the ultimate tempo desired.

Rhythmic stability is essential to musical performance. So often we hear it said that the organ is not a rhythmic instrument, a statement that is pure fallacy. No instrument is of itself rhythmic or not rhythmic. The performer is responsible for the results produced. If he be lacking in a basic sense of rhythm, or finds a natural rhythmic endowment rendered unstable by an inadequate technique, then the results will be reflected in the music. The instrument should not be blamed, even though it may present certain inherent difficulties of action and space that require careful study to surmount. The same organ may sound vitally alive or deadly dull, depending entirely on the performer's ability or lack of ability.

There is no more certain and rapid way possible for a student to acquire rhythmic precision than to work long and hard with a metronome beside him on the organ bench. When the acoustics of a large building or a sluggish organ action present additional problems in the matter of hearing the tone promptly the organist can help himself tremendously by practicing on a silent organ, with all stops off, aided by the metronome. The organist who possesses rhythmic assurance—and he only—can properly play hymns for the congregation or accompaniments for the choir, or contribute effectively to ensemble work with piano, strings or orchestra.

Interpretative Stage

But all of this he cannot do properly, of course, until he reaches the third, or interpretative stage. We now shut off the metronome. It is no longer needed. This is the stage of the heart, of aesthetics, of emotional awareness. The composer's message is interpreted in terms of the performer's own personality. All the deft touches of nuance, accelerandos, ritards and dynamics are now developed. And because we have acquired a foundation of technical accuracy and rhythmic stability we can develop these effects with musically reserve and forthrightness.

At the same time the student must explore the legitimate means of achieving these interpretative effects on the organ. We have said that the organ can be played in a live, vital manner, with detailed finesse. But these are quite different in both method and effect on the organ than on any other instrument.

Irving Kolodin, in an article in a recent

issue of the *Saturday Review of Literature*, discusses in an interesting way the essential differences in the natural expressiveness of musical instruments. The human voice is the most intimate, sensitive and personal of all musical instruments, because it is entirely and completely under the performer's control. Next come the string instruments, which are, to a lesser degree, under direct, personal control of the performers. A step lower are the woodwinds and brasses, in which the highly personal elements, the lips, are combined with an impersonal valve or key mechanism. Still lower in this category is the piano. And finally, lowest of all, is the organ, in which the control is entirely mechanical, even remotely so. Hence the great difference in the results of achieving expressive effects on the organ as compared with any other instrument.

The organ can never achieve the intimacy of the violin—and the student should not attempt to have the organ behave as a violin, or as a one-man symphony orchestra. The organ must be regarded as an instrument in its own right, with decided limitations in certain directions, but with unlimited and unequalled possibilities in other directions. No other single instrument, for example, can approach the organ in wealth of color, grandeur of tone and range of dynamics. If its effects are obtained by mechanical means, then the student should master the technique of these mechanics. He should not fall prey to the many cheap devices and adjuncts resorted to by many untrained players in an effort to play the organ, as they call it, "with expression."

One of the most vulgar devices in this line is the throbbing tremolo, which shakes the stuffings out of music as a terrier shakes a rat by the nape of its neck, thereby earning for the organ the contempt of intelligent musicians. Another foible is the indiscriminate use of the swell pedal, which seems to be based on but one rule—whip it open when it's closed, whip it shut when it's open. Here again musical feeling applied to broad melodic concepts will pave the way for intelligent use.

If the student realizes the importance of thinking melodically, that is to say horizontally, in music, he will be less concerned with mere lush sonorities and gushing chordal effects, which belong quite definitely to the crude or elementary stage of musical growth. Warmth of interpretation does not depend on cheap devices, but rather on an aesthetic concept, backed by an adequate technique.

Opposite Ideas on Organ Tone

A high standard of organ tone must be held up to the student. Here we find a bewildering variety of sounds that are classified as organ tone. While musicians may agree on a number of tone qualities that cannot be included in the field of acceptable organ tone, the same musicians probably will disagree as to what type of tone constitutes the ideal organ tone.

At the extreme right we find the conservatives and reactionaries who champion the baroque organ, which is characterized by a limited number of 8-ft. stops and a wealth of higher-sounding ranks. Only the swell organ is equipped with swell shades. Effects of nuance are thus dependent largely on a skillful application of manual and pedal touches, coupled with contrasted registration. The Praetorius organ at Westminster Choir College, Princeton, N. J., and the Harrison organ in the Germanic Museum of Harvard University are well-known examples of the baroque organ. Walter Holtkamp, a Cleveland organ builder, specializes in this type of instrument. The music best suited to its tonality is that of the sixteenth and seventeenth centuries.

At the opposite end of the field we find the lovers of the Hope-Jones type of tone, widely in vogue at the turn of the present century. This tone is characterized by an abundance of unified ranks, generally of a thick, fat quality, each rank speaking at various levels of pitches from the sub-octave to the tierce. Orchestral and novelty stops abound. The entire organ is enclosed behind heavy swell-shades. A powerful tremulant is freely used to actuate pronounced undulations of tone. Its literature is chiefly that of transcriptions of popular music.

Between these two extremes we find a large number of church and concert organs, the design of which has varied with each generation. A number of nineteenth century builders produced superior tonal schemes, among them Johnson &

Son, Hook & Hastings and Roosevelt. Certain tonal features of these are still emulated by builders today.

The current trend in organ design may well be stated by quoting from an advertisement in a recent issue of *THE DIAPASON* under the heading "Eclecticism":

A mature age is one that seeks consciously or unconsciously to synthesize all the best that has gone before into a homogeneous whole.

The eighteenth century saw the flowering and the decadence of the baroque aesthetic; the nineteenth century encompassed the ripening and decay of romanticism. The artist organ builder of the twentieth century must now incorporate the best of both styles and weld them into a living whole.

The Aeolian-Skinner Company evolved through the romantic era and by judicious experimentation in the baroque tradition it stands ready to produce the perfect instrument. Keep a ready ear for the new, but never neglect the good from the past.

The instructor owes it to his students that they become thoroughly familiar with these differentiations in tonal design and along with it develop a sound taste in evaluating the comparative aesthetic merits of these varying qualities. Growth along these lines can best be promoted by listening, at every opportunity, to the playing of the best in organ literature by competent organists on fine instruments, preferably in "live" performances, supplemented by phonograph and radio. Ranting and raving in negative manner at examples of poor taste often reflects in itself poor taste and seldom achieves wholesome results in the student's thinking. On the other hand, convictions based on thorough research need to be stated often without malice or hesitation but with necessary firmness.

As to Electronic Organs

And what of the electronics? Certainly they are an ingenious invention, having in their favor a compactness and availability foreign to the "pipe" organ. Unfortunately their introduction to the musical world was accompanied by the extravagant and preposterous advertised claims of certain builders, which resulted only in prejudicing the open-minded investigator. As used in churches and on radio programs today the electronics are often poorly—sometimes abominably—played. It is difficult to conceive of uglier or more ludicrous outbursts of noise than those emanating from electronics on many radio programs. Played intelligently, by a competent organist, however, the electronic is capable of many effects at the softer dynamic levels that will compare favorably with corresponding effects on the "pipe" organ. The chief objection to electronic tone, however, is the percussive ping of the radio tubes throughout its compass at mezzo-forte or louder and in its bass range at all dynamic levels. Frequently, too, the amplifier and speakers are lacking in power and fidelity, resulting in an excessively "canned" flavor to the tone quality. If and when the manufacturers solve these handicaps the electronic organs will find far wider acceptance among tonally-minded musicians than is true at present. Beauty of tone still ranks as one of the prime factors in music.

Question of Proper Touch

A final word about the matter of organ "touch." The skilled performer uses a wide variety of touches to achieve a wide variety of effects. Two opposing schools, however, place emphasis, the one on a pure, flowing legato and the other on a more detached, non-legato style for the sake of clarity and liveness. Compare, for example, the playing of a hymn-tune along the lines advocated by Clemens in his "Modern School for Organ" and that advocated by Dickinson in his text "The Technique and Art of Organ Playing."

Here, again, the final answer is not so much a question of right or wrong, as of basic taste. The resonance of the building, too, will have a great deal to do with the effectiveness of these touches. If there be little resonance a legato style will be quite effective; if the building be very "live," a non-legato touch, especially in rapid passages, will be necessary for clarity. In recent years there has been in this country a marked trend favoring touches that produce liveness, clarity and contrast.

In the final analysis, there can be no fixed, arbitrary edict on matters of taste. We can all avoid wallowing in the gutter of musical unworthiness, but the path toward musical excellence lies ever onward and upward. We cannot remain static. If our students are to grow musically we ourselves must constantly grow.

Chinese Melody Used in Christmas Carol; Other Late Issues

By HAROLD W. THOMPSON, Mus.D.

It is a matter of regret that several new issues of good quality reached me late this year. For example, Dr. H. A. Matthews has a delightful carol based on a Chinese melody, "Sing We Then Those Glorious Strains" (Elkan-Vogel, Philadelphia), which should be a best seller. As usual with Dr. Matthews' compositions, this is just right, with bright melody and a charming accompaniment. The number is so easy that perhaps there is still time to try it.

The firm of G. Schirmer has a number of attractive things. I mention first a vocal solo by Edward Shippen Barnes for high or medium voice called "Stars Are Shining Bright." It is only three pages in length and easy, but it has the touch of originality that Mr. Barnes always finds. Another less original but tuneful solo is O'Hara's "O Let Us Turn to Bethlehem," for baritone.

G. Schirmer also publishes a good book of "Christmas Carols" edited with biographical and historical notes by Alvina H. Mottinger. There are about fifty numbers in a collection which lists at \$1. I suggest this as a gift or for the choir-master who wishes to use historical notes, which seem to be carefully done.

The same firm has two new editions of Appalachian carols edited and collected by J. J. Niles. "Jesus Born in Beth'ny" is a beautiful number for unaccompanied chorus with solos for mezzo-soprano and tenor. It is sixteen pages in length. "The Cherry Tree" is of ten pages, unaccompanied, with solos for SMBar. These are admirable additions to our folk music and will serve at concerts as well as at Christmas.

Other Christmas numbers are as follows: Vulpius-Sateren—"A Great and Mighty Wonder." Unaccompanied. Twelve pages. Some divisions. (G. Schirmer.) McCollin—"Christmas Bells." Longfellow poem. For SSA. Pretty accompani-

ment. (Mills Music.)

Howard—"The Virgin's Cradle Hymn." Translated by Coleridge. For SSA with part for violin, flute, or recorder. (Mills Music, '47.)

English-Mead—"I Saw Three Ships." For TTBB plus junior choir or soprano solo. Very nice. (Galaxy.)

Stairs, Louise E.—"Song of Bethlehem." Easy cantata with pretty solos that might be used separately. Forty-seven pages. (Presser.)

Anthems and Motets

For a choir that can sing rather difficult music there are the following numbers:

Williams, Vaughan—"Prayer to the Father of Heaven." Unaccompanied motet. Ten pages. Poem by Skelton. (Oxford Press.)

Shaw, Martin—"God's Grandeur." Poem by Hopkins. Interesting prelude. S solo. Fourteen pages. Parts for strings and drums available. (Oxford.)

Mellers—"Two Motets in Diem Pacis." Brass optional. Fourteen pages. (Oxford.)

A curious but perhaps useful anthem is called "The Songs My Mother Used to Sing" (Harman Music, New York) with music written and arranged by Frank Langford. It strings together rather skillfully a number of old hymns. A quarter million copies are said to have been sold in England. You can get this for SATB or for SSA. It is certainly more appropriate than a number of pieces used on Mother's Day.

Of new editions I recommend a Bortniansky-Tschaikowsky-Deis "Cherubim Song No. 7" (G. Schirmer), to be sung by SAB unaccompanied. Mr. Deis has also arranged the Malotte "Lord's Prayer" (G. Schirmer) for SATB without solos. Robert L. Bedell has arranged a Rheinberger "Ave Regina" as "O Thou Our Father" (Mills Music) with organ accompaniment on three staves. This is a melodious little anthem.

Other Publications

Walter Wismar has a book for male voices called "Hymns of Faith" (Concordia). There are about thirty good hymns listed for 75 cents.

Frank's Three Chorales have been added to the G. Schirmer "Library of Music Classics," excellently edited by Edward Shippen Barnes. This will un-

doubtedly be the standard edition for organists on this continent.

LOUISVILLE CHOIRS UNITE;

FESTIVAL AT TWO CHURCHES

The combined choirs of the Crescent Hill Methodist Church (Mrs. Alfred A. Higgins organist and director) and the St. Paul Methodist Church (Harry William Myers, A.A.G.O., organist and director) gave a joint choir festival in Louisville Oct. 24. At 4 o'clock the program was sung at St. Paul and after an informal supper for the choirs by Crescent Hill the program was repeated at that church at 7:30. A large congregation at each church heard the sixty voices sing the following: "With a Voice of Singing," Shaw; "Adoramus Te," Palestrina; "Jesu, Joy of Man's Desiring," Bach; "Heavenly Light," Kopyloff; "In the Year That King Uzziah Died," Williams, and the "Hallelujah Chorus," Handel. Mrs. Higgins conducted the festival, with Mr. Myers at the organ. For the offertory he played the paraphrase on "Meditation" by Sowerby. The program was excellently sung and the congregations have requested the festival to be an annual event.

EDWARD RECHLIN PLAYS

SERVICES AT VALPARAISO

The five chapel periods in the first week of November at Valparaiso University, Valparaiso, Ind., were devoted to the annual celebration of the Reformation. This year the spirit of the Reformation was expressed musically by the well-known Lutheran organist, Dr. Edward Rechlin. Each day was devoted to a theme describing the church, the service beginning with a chorale played by the university brass ensemble under the leadership of Richard Wienhorst. The theme selected by Dr. Rechlin and President Kretzmann, who jointly conducted the special services, was "The Church of the Reformation." The composer selected by Dr. Rechlin to express the spirit of the Reformation was Johann Christian Kittel, one of the last pupils of Bach and an organist at the church in Erfurt, Germany, one of the hubs of the Reformation movement. Dr. Rechlin played

Dr. Asper Plays in Chicago

Dr. Frank Asper is well known to organists from coast to coast not only through his broadcasts from the famous Mormon Tabernacle organ in Salt Lake City, but because of his recital tours in all parts of the United States and in Mexico. But his recital in Rockefeller Chapel at the University of Chicago Nov. 16 was his first Chicago appearance. A goodly congregation greeted him and enjoyed a program which opened with a brisk performance of Marcello's popular "Psalm 19." Other numbers that stood out were Mulet's "Thou Art the Rock," the Musette and Minuet of Handel and Bach's "Jesu, Joy of Man's Desiring."

Dr. Asper achieved beautiful effects of registration throughout his recital from an instrument famed for its wealth of tonal beauty. In the Bach Prelude and Fugue in A minor and in the chorale prelude "Sleepers, Wake" the recitalist seemed to yield to the present-day tendency to high speed which so many automobilists and organists are unable to resist, especially when they are blessed with such a facile and assured technique as Dr. Asper possesses.

The Chorale in A minor of Franck, Boellmann's French Rondo, a pleasing "Divertissement" of Bedell and the Toccata of Andriessen were other offerings on a program that gave pleasure to an audience far larger than ordinarily attends organ recitals.

chorales and preludes composed by Kittel for the churches of Schleswig-Holstein and published in 1803.

The series of services was conducted for the fifth year under the provisions of the J. W. Miller memorial lecture fund.

THE SECOND PROGRAM of the season of the Van Dusen Organ Club of Chicago was given Oct. 25 in the organ salon of the American Conservatory. For the most part it was played by student members. The program for the evening of Nov. 8 was played by Peter Fyfe. After the program the members held a reception for the outgoing and incoming officers of the club.

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Maud G. Sewall**Served Washington****Church Fifty Years**

By MABEL R. FROST

One of the most unusual women on the American musical scene today is Maud Gilchrist Sewall, F.A.G.O., of Washington, D. C. Fifty years of uninterrupted service as organist and choir director of the same Washington church constitute only one phase of a notable career.

Miss Sewall was born in Urbana, Ohio, daughter of a college president and minister of the church for which he drew the plans. He was a gifted musical amateur, noted from boyhood for his readiness at the piano and a composer of much of real value for his church. He organized and conducted a choral society which gave "The Messiah." Miss Sewall's mother also was musical. Her brother, W. W. Gilchrist, organized and conducted the predecessor of the present Philadelphia Orchestra and won the Cincinnati May festival prize with his "Forty-sixth Psalm." At 12 Miss Maud took up the study of the violin, going to Dayton for lessons with Marsteller, a pupil of Joachim. Two years later the family moved to Glasgow, Scotland, where there were good concerts by the orchestra and Choral Union, and violin lessons with L. J. Strebelle of the Brussels Conservatory. After two winters the family traveled again, this time to Florence for a year. There were lessons from G. B. Faini and opera in Dresden, Bayreuth and Munich, further study with Benno Walter and, on coming to Washington in 1889, with Josef Kaspar.

For many years Miss Sewall played in the Georgetown orchestra and in string quartets. Meanwhile she studied organ and theory. She remembers putting herself through Cherubini's "Counterpoint and Fugue" three times. She won the certificate of fellow of the American Guild of Organists in 1911. In March, 1896, she was appointed organist *pro tem* of the Church of the Holy City. It was here she served continuously until her retirement at the end of June, 1946. Her fiftieth anniversary was celebrated by the church with a program of her own compositions.

Miss Sewall conducted a Boston Symphony class for two years and the music section of the Twentieth Century Club for a year. She was a teacher of history and appreciation of music at the Washington Institute of Musical Art for several years. She has given lectures on musical topics before the Friday Morning Music Club, the District of Columbia Chapter, A.G.O., the Washington Club, the Arts Club, the Y.W.C.A. and the Women's City Club, all of Washington. She has held various offices in the Washington Music Teachers' Association and the District of Columbia Chapter, A.G.O., of which she is a charter member and of which she was sub-dean for several years. For fifty-six years of distinguished service in every field of music in the Friday Morning Music Club and in the city she was this year elected an honorary member. For two seasons she was chairman of the program committee of the Friends of Music in the Library of Congress.

For several years Miss Sewall was Washington correspondent of the *Musical Digest* and wrote reviews of concerts given by the Washington Society of the Fine Arts. Her essays include one on "The Sonata Form," written for the Friday Morning Music Club (*Musical Courier*, Jan. 5, 1894), one on "Huchald, Schoenberg and Others on 'Parallel Octaves and Fifths,'" (*Musical Quarterly*, April, 1926) and one on "Washington as a Music Center" (proceedings of the Music Teachers' National Association, 1932), read before the association at its meeting of that year.

Miss Sewall's anthem "Jesus, the Very Thought of Thee" is published by Gray. In manuscript are a number of songs, numbers for men's, women's and mixed voices, including "Psalm 150"; for string quartet, for organ (Prelude on "Dundee" and Variations on "Nun danket"), for violin and piano and for piano. For the first composition contest conducted last year by the Friday Morning Music Club Miss Sewall wrote a trio for flute, cello and piano based on the poem "Dawn," by Alice Byrnes, who was president of the club for twenty-five years. In the second

MAUD G. SEWALL



such contest, held this year, Miss Sewall won second honorable mention with a mixed-voice setting of "Psalm 27." And in a humorous vein she wrote a "Fughetta on a Popular Tune." This she orchestrated. It was played by Dr. Hans Kindler and the National Symphony Orchestra in the high school concert series and by Richard Bales with his Sinfonietta at the National Gallery of Art.

What does this intellectual and artistic giant and human dynamo, weighing less than a hundred pounds, do with her spare time? Many summers have been spent in a Maine camp with her devoted sister, Rachel. She plays tennis, was at one time president of the Washington Women's Tennis League and was an original member of the Washington Chess Divan. Now that she has retired from active organ playing she hopes to catch up on the back-log of musical activities that had to be put aside at the time and plans to put on paper some of the compositions that have been waiting.

No musical event of any consequence passes unblest by Miss Sewall's presence, regardless of the weather. Her knowledge and counsel are sought and drawn upon by organizations and individuals over the nation's capital. She is loved and respected by all who meet her. Possessed of a rare buoyancy of spirit and zeal, Miss Sewall will never grow old.

SCHUIL LEAVES FALL RIVER TO TAKE DETROIT POSITION

K. Mulder Schuil has resigned his position at the Baptist Temple in Fall River, Mass., to become minister of music of Immanuel Presbyterian Church, Detroit, Mich. He took up his new work Nov. 1. He will conduct the choirs, with an assistant for the children. Mr. Schuil also will teach conducting, theory and voice and conduct the choir at the Detroit Bible Institute.

On the evening of Oct. 20 Mr. Schuil gave a farewell recital at the Fall River church, playing these compositions: Concert Variations, Bonnet; "My Heart Is Filled with Longing," Bach; "Bird as Prophet," Schumann-Schuil; Chorale in A minor, Franck; "The Chimes of St. Mark's," Russolo; Toccata and Fugue in D minor, Bach.

AT A REFORMATION DAY service in Kansas City, Mo., Oct. 31 about 12,000 people gathered in the municipal auditorium heard the chorus of 1,000 voices sing under the direction of Donald M. Swarthout, with J. Max Kruwel at the organ. Before the service Mr. Kruwel played a half-hour organ program. The service was under the auspices of the Kansas City Council of Churches. Mr. Swarthout is dean of the school of fine arts at the University of Kansas and Mr. Kruwel is organist and director of music at the Grand Avenue Methodist Temple in Kansas City.

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Book Devoted to Chimes

A volume of absorbing interest concerning chimes and carillons, and filled with information for organists who play them, is entitled "Chimes and Electronic Carillons." The author is Paul D. Peery, a carillonneur and former church singer and choir director. The book has just been published by the John Day Company of New York.

There has been such a growth of interest in both tower and organ chimes that there is a real demand for such a volume and the author has crowded into nearly 150 beautifully-printed pages a vast amount of history and hints for the campanologist. "Campanology," by the way, if you do not know its meaning, is defined as "the science of bells or the art of ringing bells." The book is intended for the benefit of the carillonneur and the organist who may be called upon to play a carillon. The relative merits of traditional bells and electronic carillons are discussed, but neither one is favored over the other. There is a fascinating history of bells. Chime and carillon technique is treated at length, with valuable illustrations. Of special interest to organists is

an appendix in which there are six pages listing compositions for organ with chimes. And there are thirty-one arrangements of hymn-tunes for chimes.

Thousands of new sets of chimes are said to be installed in the United States every year and to those who have the task of playing them Mr. Peery's book should be indispensable.

MARY MINGE WILKINS, A.A.G.O., has been appointed organist and choir director of Francis Asbury Methodist Church, Washington, D. C. Miss Wilkins has served various Episcopal churches in Washington, among them the Church of the Transfiguration and Christ Church, Georgetown Parish. She was dean of the District of Columbia Chapter, American Guild of Organists, for two years. For several years she has been an instructor in music at the Gordon Junior High School, where she conducted highly successful choral groups. Miss Wilkins succeeds Lawrence Freude, who has resigned after nine years at this church.

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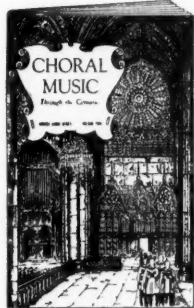
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National Competition for Organists Under 25 Announced by the Guild

A national open competition in organ playing in which performers up to the age of 25 may take part has been launched by the American Guild of Organists. Arrangements for the competition have been made by a committee headed by M. Searle Wright, F.A.G.O., with Robert Baker, Sac. Mus. D., Harold W. Friedell, F.A.G.O., J. Lawrence Erb, Mus. D., F.A.G.O., and Carl Wiesenmann, Mus. D., as the other members. Details have been sent to the deans of all the chapters. Preliminary contests, semi-finals and the final competition are announced as follows:

1. Preliminaries—Competitions to be held by local chapters as one of regular (or extra) public meetings during late winter or spring season. (Only first-place winners will be eligible to compete in regional semi-finals; others to be awarded honorable mention.)

2. Semi-finals—Competition of local chapter winners at regional conventions (late spring of 1949) to be one of convention events. (Only first-place winners will be eligible to compete in 1950 national finals; others to be awarded honorable mention.)

3. Finals (National Competition)—Competition to be held the day before the 1950 national biennial convention in the convention city. Winner of national finals to be awarded a scroll by national council and to play a solo recital at 1950 convention.

It is hoped that financial aid may be extended where necessary to winners of regional semi-finals for traveling expenses to the convention center, so that they may participate in the finals.

The competition is to be open to any organist 25 years of age or under as of Jan. 1, 1949, whether or not he is a member of the Guild. There is but one stipulation for the entrant—he shall not have played a recital for the American Guild of Organists prior to the date of competition preliminaries. Those planning to compete must fill out competition application blank, to be obtained from local chapter, and pay an entry fee of \$1 to help defray expenses not later than one week before the preliminaries.

Each contestant will be allotted fifteen minutes' playing time in the competition. This shall apply to local preliminaries, regional semi-finals and national finals. During the fifteen minutes the contestant shall be free to play whatsoever he may choose.

The preliminaries are to be judged by a committee of from two to three organists (Guild members) to be selected by the local chapter. The committees of judges (two to five) for regional semi-finals are to be appointed by the regional chairmen. The committee of judges (three to five) for the finals will be composed of nationally prominent organists to be selected by the national competition committee.

The contestants will be judged on technique, style and facility, accuracy, rhythm, registration, interpretation, personal artistry and taste, general musicality and imagination shown in the selection of work or works to be played.

Recital for Iowa Music Teachers

The Iowa Music Teachers' Association included the American Guild of Organists for the first time in the program of its state convention, held at Iowa State College, Ames, Oct. 24 and 25. Edith Schmitt of Des Moines, who was de-

elect of the Syracuse, N. Y., Chapter and now is a member of the Central Iowa Chapter, was presented in the following program: Overture to the Occasional Oratorio, Handel; Three Schubler Chorales, Bach; Fugue in G minor, Bach; "Litanies," Alain; Elegy, Peeters; "Lebhaft," Hindemith; Sonata on the Ninety-fourth Psalm, Reubke.

Regional Convention in Detroit.

Detroit has been selected as the meeting-place of the Midwest 1949 regional convention and it is announced that the dates are June 27 to 30. Committees have been appointed to begin work preparing for the convention, which is expected to draw a large attendance not only from Michigan, but from Illinois, Ohio, Wisconsin, Indiana and other states. Headquarters will be at the Wardell-Sheraton Hotel.

Elizabeth Root Murphy has been made general chairman and the following committees to make the arrangements and prepare the program have been selected: Program, Hugh Baker, chairman; Mildred Clunas, Paul Green and Ellis Varley. Publicity, August Mackelbergh. Advertising, Cyril Barker, chairman; Nova Bransby, Mary Baxter and John Callaghan. Arrangements and transportation, Mary Louise Handley, chairman; Helen Boughton and Rachel MacKay. Registration, Agnes Keils, chairman; Margaret Brattin and Josephine D'Arcy. Reception, Mark Wisdom, Grace Halvorson and Benjamin Laughton. Entertainment, Margaret Hubbard and William Fox.

Mader Plays for Los Angeles Chapter.

The November meeting of the Los Angeles Chapter was held at Immanuel Presbyterian Church in Los Angeles Nov. 1. The meeting marked the resumption of Guild dinners and nearly seventy members were present for a turkey dinner served in the refectory of the church.

Clarence Mader, A.A.G.O., organist of the church, played the program, marked by brilliant technical performance as well as a masterly interpretation of the music. Several hundred heard the recital, which was received with unusual enthusiasm.

Mr. Mader played the following program, and it was recorded in its entirety: Sonata for Organ, Sowerby; Partita in C minor, Bach; Symphony No. 2, Clifford Vaughan; Symphonic Tone Poem, "Saul," J. G. E. Stehle.

WILLIAM G. BLANCHARD.

Fort Worth Host to Pastors.

The Fort Worth, Tex., Chapter held a dinner meeting Nov. 9 in the Hemphill Presbyterian Church. Honored guests were pastors and their wives from churches of several denominations. Miss Janie Craig, the dean, presided over a short business meeting. A prize was awarded to Dale Peters as winner in the contest for naming the monthly news bulletin. "Organ Notes" was the name chosen.

After dinner a well-planned service was held in the church. Members joined the choir in the processional, "God of Our Fathers." The organ was supplemented by a quartet of brass horns in the balcony. The ritual was conducted by the Rev. Karl H. Bracker and the address delivered by the Rev. Robert Boshen, chaplain of the chapter. Several members shared honors at the organ. Mrs. George Orum played an Air by Bach for the prelude, while Mrs. Q'Zella O. Jeffus offered two numbers—Handel's "The Faithful Shepherd," arranged by Biggs, and "Rhosymedre," by Vaughan Williams. Glen Darst gave experienced support with his playing of the hymns and Miss Mary Huey accompanied the choir. Under the direction of Charles Pishny the singers sang two anthems—Andrews' "Build Thee More Stately Mansions, O My Soul," and "Prayer," Marchetti.

ELIZABETH HOUSE, Secretary.

The Warden's Column

On Dec. 27 and 28 our sixth annual convocation of deans and regents will be held in New York City. We anticipate an unusually large representation from chapters and branches far and near. Every member of the national organization is cordially invited. Friends of members are also invited. Each year the meeting of the council, attended by so many from the various states, is of particular interest. It will be held on Tuesday afternoon, Dec. 28, at 2 o'clock in the choir-room of St. Bartholomew's Church. A section of seats will be reserved for members who attend as observers. A general outline of the two-day program follows:

Monday, Dec. 27—10 a.m.: Meet at national headquarters for pilgrimage to churches and organs. All are requested to register. 12:30 p.m.: Recital by Marilyn Mason of the faculty of the University of Michigan at Temple Emanuel-EL. 2:30 p.m.: Recital of the test pieces for the 1949 examinations by Grover Oberle of Emmanuel Church, Boston, at the Riverside Church, to be followed at 3:30 by a forum on examinations, conducted by Dr. Philip James, chairman of the examination committee. A talk on Jeppesen's "Counterpoint" will be given by Harold Heeremans, followed by general discussion. 6:30: Annual Christmas dinner party at the new Schrafft's, 15 West Fifty-first Street. Dress formal or informal. Price of dinner cards, \$4. Reservations must be made by Dec. 20.

Tuesday, Dec. 28—10 a.m.: Meet at national headquarters for visit to the Cloisters, Fort Tryon Park. 12:30 p.m.: Warden's luncheon to deans and regents at the Cafe Savarin, Hotel Waldorf-Astoria. 2 p.m.: Meeting of the regional chairmen, deans and regents with the council in the choir room of St. Bartholomew's Church. 5 p.m.: Recital by Claude L. Murphree of the University of Florida at Calvary Church. 8 p.m.: Recital by Frederick Marriott of the University of Chicago at St. Bartholomew's Church.

The A.G.O. national open competition in organ playing (age limit 25 years as of Jan. 1, 1949) is announced by M. Searle Wright, chairman of the committee. Rules and application blanks have been sent to all regional chairmen, deans and regents. There will be local preliminaries at headquarters and all chapters, semi-finals at the regional conventions in 1949 and finals at the 1950 national convention. The winner is to play a recital at this convention and be awarded a scroll by the council.

An unprecedented number of regional conventions will be held in 1949. Seth Bingham, national chairman of the convention and expansion committee, announces nine already arranged, and it is hoped to have them in all of the fifteen regions. Lists of nine convention cities follow: Columbia, S. C., Feb. 21 to 23; Portland, Ore., April 25 and 26; Houston, Tex., April 25 to 28; New York City, May 23 to 27; Wilkes-Barre, Pa., June; Minneapolis, Minn., June 14 to 16; Detroit, Mich., June 27 to 30; Portland, Me., June 28 to 30; San Francisco, Cal., July 5 to 8; Wilkes-Barre, Pa., June.

A chapter has been organized in Tacoma, Wash. (formerly a branch), and the Southwest Michigan Chapter in Kalamazoo. Guild student groups have just been formed at Linfield College, McMinnville, Ore., and at Cascade College, Portland, Ore.

Great interest is being shown in the newly-introduced Guild examination for Catholic choirmasters. Copies of the requirements are available at national headquarters.

By unanimous vote it was decided by

the council to hold the twentieth national (fourth biennial) A.G.O. convention in Boston, Mass., June 19 to 23, 1950.

S. LEWIS ELMER.

Dupré in Cincinnati Recital.

An outstanding event of the season for the Southern Ohio Chapter was the recital given by Marcel Dupré in the Odeon of the College of Music, Cincinnati, Nov. 1. This recital, on the beautiful new Hill-green-Lane organ, was the first to be given by an organist not associated with the college. Especially impressive numbers on Mr. Dupré's program were the "Pièce Symphonique" by Franck and his own skillful and interesting "Variations on an Old Noel." Most remarkable was the improvisation of an allegro and fugue on two themes presented to him. The overflow audience refused to leave until after three encores.

Guild members were guests of the College of Music at a reception after the recital in the green room.

The opening meeting of the Southern Ohio Chapter for the 1948-49 season was held in the parish-house of Christ Church, Cincinnati, Oct. 26. A program was arranged to acquaint members with more choir literature and methods of presenting new anthems to a choir. Five prominent organists and directors in our chapter each provided a quartet and chose several anthems to conduct. Copies were provided for everyone to take part in the singing, thus building a chorus of considerable size. The directors were: Lucile Scharringhaus Meyer, A.A.G.O., Willis Beckett, E. Boyd Jordan, Chester E. Morsch and Parvin Titus, F.A.G.O. The program proved to be of much interest in the numbers given and in observing the methods of other directors.

A social hour followed and refreshments were served.

HELEN M. SMITH, A.A.G.O., Registrar.

Banquet in Miami, Fla.

The Miami, Fla., Chapter opened its 1948-49 season with a banquet Nov. 8 at Immanuel Lutheran Church. A large group of organists turned out to enjoy the dinner served by the women of the church. The banquet was followed by a short business meeting directed by the dean, Mrs. Edward G. Longman. Several new members were welcomed. It was our privilege to have with us Dr. Ralph A. Harris, F.A.G.O., who recently joined the faculty of the University of Miami.

The evening was rounded out with an interesting recital by Luther G. Hanson, organist-director at Immanuel Lutheran Church and a member of the chapter. Mr. Hanson was assisted by William J. Lee, who sang two groups of songs and was accompanied by his wife, Annie Laurie Lee, who is also a member of the Miami Chapter.

GORDON E. MCKESSON, Secretary.

Charleston, S. C., Chapter.

An enthusiastic meeting of the Charleston, S. C., Chapter was held Nov. 5 at St. Philip's Episcopal Church. Miss Dorothy Bollwinkle, organist of the church, acted as hostess. Two new members gave a short recital on the three-manual Austin organ. Sidney F. Smith, who moved to Charleston two months ago from St. Andrew's Church, Newark, N. J., to take charge of three choirs and organ at St. James' Methodist Church, played the first movement of Sonata 19, Rheinberger, and a Scherzo in G minor by Will C. Macfarlane. Dr. Paul Christley, from San Antonio, Tex., played the Second Sonata of Mendelssohn. A brief business meeting was held and plans were made for a combined festival.

SYDNEY F. SMITH,
Chairman of Publicity.

News of the American Guild of Organists—Continued

Fall Dinner in New York; Certificates Presented; Address by Father Green

The annual fall dinner at headquarters in New York City occurred Oct. 25 and we had as our guests of honor the following members of the Guild who received certificates: Associates, Owen Wilson Brady, Arthur Durand Carkeek, Arthur Henry Christmann, Lillian Gertrude Clark, Royal R. Duckworth, Henry S. Fusner, Patricia E. Garrigus, Robert William Glover, Ralph Scott Grover, Kenneth W. Jewell, Ludwig Lenel, Robert Lovis Massingham, John Earl Ness, Jr., F. Stoddard Smith III, Robert Ellis Waller, William Wehmeyer and Clarence Earl Whiteman; fellow, John Alves.

Dr. Philip James, chairman of the examination committee, addressed the new certificate holders briefly on the responsibility of those holding degrees in the Guild and the value of the work for examinations, and Warden S. Lewis Elmer presented the certificates.

Warden Elmer gave a brief summary of happenings at the national convention in St. Louis and spoke also of plans for the coming regional conventions and the national convention in 1950. Dr. Armando Mencia of Havana, Cuba, brought greetings from organists of Latin America and stressed the ways in which the Guild could render valuable assistance in furthering the cause of organ playing in our neighboring countries to the south. It was interesting to have a glimpse of another world of organists of which we know all too little.

The principal speaker of the evening was Father William Green of St. Patrick's Cathedral, director of the diocesan commission on church music. His remarks sparked with wit and good humor, but he found time not only to give us a thoroughly entertaining address, but to direct some serious thought toward the subject of the Guild examinations for Catholic choirmasters and to the subject of the true tradition of Catholic church music.

Redwood Empire Chapter.

Members of the Redwood Empire Chapter journeyed to the monastery of the Christian Brothers at Mont La Salle, near Napa, Cal., for their meeting Nov. 2. The musical program of the evening was presented in the beautiful chapel and featured the fine Skinner organ and Gregorian chanting by the boy choir of the school. After the program the members enjoyed a social hour and refreshments at the home of Mr. and Mrs. Hans Hoerlein in Napa.

CLAIRE COLTRIN, Publicity Chairman.

Hymn Festival in Winston-Salem.

The Winston-Salem, N. C., Chapter presented a hymn festival Sunday afternoon, Oct. 31, as its first large-scale undertaking. The festival was held in the beautiful Centenary Methodist Church and the large auditorium was filled with the twenty-four choirs and congregation. Paul Robinson, the dean, directed the festival and organ numbers were played by Miss Mary Frances Cash and Paul Lupo. The address was delivered by Bishop Pfuhl of the Moravian Church and clergy of three other denominations participated in the service. Short Scripture passages were read as appropriate introductions to each of the hymns and variety in the program was achieved through the playing of chorale preludes and singing of one hymn by the junior choirs alone and the singing of Tallis' Canon by the senior choirs as a round. So much interest was aroused by the festival that it is hoped to make it an annual affair. RICHARD VAN SCIVER, Recording Secretary.

Asper Plays Decatur Recital.

The Decatur, Ill., Chapter presented Dr. Frank W. Asper, organist of the Salt Lake City Tabernacle, in a recital at the Westminster Presbyterian Church in Decatur Oct. 26. Every available bit of seating space was filled. One thousand and twenty-two people were seated in the main part of the church and it was estimated that 500 were standing outside and inside the church.

Paul Swann, dean of the chapter, told of plans for the choir festival to be held

Guild Events in New York

The following is a schedule of events on the calendar of the American Guild of Organists in New York City for the remainder of the season:

Dec. 6, 8:15 p.m.—Service at the Church of the Ascension, Fifth Avenue at Tenth Street. Verdi's "Requiem" will be presented by the choir under the direction of Vernon de Tar, organist and choirmaster.

Dec. 27 and 28—Annual national convocation of deans and regents. Organ recitals, Christmas party, warden's luncheon to deans and regents, pilgrimage to churches and organs.

Jan. 17, 8:15 p.m.—Subscribers' night. Evensong at the Chapel of the Good Shepherd. General Theological Seminary, 175 Ninth Avenue. Lecture by Ray F. Brown, organist and instructor in church music, and demonstration of Anglican and Gregorian psalm chants by the student body of the seminary.

Feb. 28, 8:15 p.m.—Recital by Francis W. Snow of Trinity Church, Boston, at the Brick Church, Park Avenue.

March 21, 8:15 p.m.—Service at the First Presbyterian Church, Fifth Avenue at Twelfth Street. Portions of Bach's B minor mass will be presented under the direction of Willard Irving Nevins, organist and choirmaster.

April 25, 8:15 p.m.—A.G.O. national competition in organ playing. (Age limit 25 years as of Jan. 1, 1949.) Preliminaries. Place to be announced later.

May 9, 8:15 p.m.—Service at the Lafayette Avenue Presbyterian Church, Lafayette Avenue at Oxford Street, Brooklyn, by the choir under the direction of Marlon Clayton Magary, organist and choirmaster.

May 17, 4 p.m.—National annual meeting. Place to be announced.

May 17, for which Donald M. Swarthout of Kansas University, former director at Millikin Conservatory of Music, will be guest conductor.

Dr. Asper gave a good over-all sampling of organ music, presenting works of Bach, Handel, Franck, Boellmann, Mulet, Bedell and Andriessen. He played the entire program from memory and gave superb interpretation to every selection. The program in its entirety was as follows: "Psalm XIX," Marcello; Chorale Prelude, "Sleepers, Wake, a Voice Is Calling," Bach; "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in A minor, Bach; Musette and Minuet, Handel; French Rondo, Boellmann; Chorale in A minor, Franck; "Thou Art the Rock," Mulet; "Divertissement," Bedell, and Toccata, Andriessen.

Dr. Asper was heard by nearly every church organist and student in Decatur. The Guild's avowed purpose, as stated by Mr. Swann, is to increase interest in organ music and to encourage training of young musicians to serve churches. HAROLD L. TURNER, Publicity Chairman.

Branch in Lake Charles, La.

The Lake Charles, La., Branch of the Houston Chapter was organized during the summer. At a dinner meeting Oct. 5 the group elected Miss Bertha Moss regent, William Storer secretary and Louis S. Brewer treasurer. Plans were discussed for the first event to be officially sponsored by the branch. This event was to be a vespers service program on Thanksgiving afternoon. The First Methodist Church is acting as host for this service. On the program are two groups of organ numbers, vocal solos, etc.

Tribute to Charles Taylor Ives.

Following is a copy of a letter of appreciation and condolence sent by the council to the daughter of Charles Taylor Ives, a founder of the Guild, who died recently in Montclair, N. J.:

Mrs. Harold A. Foster, Montclair, N. J. Dear Mrs. Foster: This is to express the regret of the members of the American Guild of Organists over the loss by death of their fellow member, your father, Charles Taylor Ives.

Through his long life he served the Guild, first as a founder, then as an officer, and through many useful years as a vitally interested participant in the varied activities of the Guild. Most noteworthy among his efforts in our behalf is the collection of photographs assembled by him, which he presented to the Guild and which now decorates the walls of our headquarters. It is not only a permanent record of the history of the Guild and its members but also a memorial to us of the zeal and devotion of Charles Taylor Ives.

From those of us who knew him well please accept an expression of our appreciation of his warm humanity, his hos-

pitality and goodwill to his colleagues, and of the youthful good humor which always marked his relations with us.

Finally, be assured of our deep sympathy for yourself and the other members of his family.

Yours sincerely,

COMMITTEE OF THE COUNCIL: Harold W. Friedell, G. Darlington Richards, George Mead, chairman.

South Carolina Reformation Program.

The South Carolina Chapter presented a Reformation program Sunday afternoon, Oct. 24, in Ebenezer Lutheran Church, Columbia, with the choir of the church assisted by representatives from all other Lutheran choirs of the city and Robert Reuter, dean of music at Flora McDonald College, Red Springs, N. C., as guest organist.

At the business meeting preceding the program it was announced that the regional convention of seventeen chapters from South Carolina, North Carolina, Georgia and Florida had accepted the invitation of the South Carolina Chapter and would meet in Columbia Feb. 21 to 23.

The service was under the direction of Mrs. Fred H. Parker, with Mrs. E. A. Tarrer as organist-accompanist. As the prelude the Cathedral Prelude and Fugue (E minor) of Bach was played by Mrs. Tarrer, organist of Ebenezer Church. Organ solos by Mr. Reuter were: Introduction and Passacaglia in D minor, Reger; "Salvation to Us Is Come," Buxtehude; "Concerto del Sig. Torelli," Walther; Toccata in E minor, Pachelbel; "We All Believe in One True God," Scheidt; Prelude and Fugue in A minor, Bach.

This was the second of the fall and winter series of sacred concerts sponsored by the chapter for the fourth Sunday afternoon in the month. The next one will be at Trinity Episcopal Church, where Mendelssohn's "Hymn of Praise" will be sung under the direction of Robert Van Doren.

Officers of the chapter for the year are: Dean, Mrs. J. Lawrence Davis; sub-dean, Mrs. Latta Johnston; secretary, Miss Annie Nungezer; treasurer, Mrs. Curran L. Jones.

MRS. E. ARTHUR TARRER.

St. Petersburg Chapter.

The St. Petersburg, Fla., Chapter opened the current year Oct. 24 with a business meeting at the Westminster Presbyterian Church. Plans were made for Marcel Dupre's recital in November, four member-participation programs and a membership campaign. Charlotte Pratt Weeks gave a fine report of the national convention in St. Louis.

Mrs. Ramona Beard and Claude Murphree of the University of Florida faculty will be heard on recital programs during the year.

St. Petersburg is now a chapter, and renewed interest and enthusiasm are in evidence. Officers include: Dean, Louis Hollingsworth; sub-dean, Ann Ault; secretary, Myrtle W. Duffy; registrar, Emma Sorey Ware; treasurer, Gertrude Prosser; librarian, Charles Budden.

MYRTLE W. DUFFY, Secretary.

Harrisburg Members Visit Temple.

A meeting of the Harrisburg Chapter was held Oct. 26 in Ohev Shalom Temple. Members and their friends, numbering approximately seventy, were greeted by the rabbi, the Rev. Dr. Philip D. Bookstaber. Dr. Bookstaber gave a very informative talk on Hebrew music and the spoken word of the Reformed Jewish liturgy. Illustrations were given by Miss Clara Cromley, organist of the temple, and Mrs. Mae Shoop Cox, soprano soloist.

GRACE L. MAUS, Registrar.

Varied Program in Erie, Pa.

The Erie, Pa., Chapter and friends enjoyed an evening of music Nov. 1 at St. Paul's Evangelical and Reformed Church. Dean Jessie Mae Slusser welcomed the audience and a program of organ, voice and piano numbers was presented by the following members of the chapter: Miss Elizabeth Remaley, Miss Flora Ann Dean, Mrs. William Adam, Mrs. Dorothy Onisko and William Carr, supplemented by two piano and organ numbers by Mrs. Bertha Taylor Redding, piano, and Mrs. Alma Haller Way, organ.

HARRIET C. ADAMS, Registrar.

Back the Subject in Dubuque.

The Dubuque Chapter met at the Wartburg Seminary Chapel Oct. 25 to hear a paper on "The Life and Work of J. S. Bach," by Mrs. Anton Roesner, and a recital of Bach's works as follows: Little Prelude and Fugue in B flat major (played by Albert A. Jagnow); Chorale Preludes, "Blessed Jesus, at Thy Word" and "O Man, Bemoan Thy Grievous Sin" (William M. Wittig); "Jesus, Priceless Treasure" and "In Thee Is Joy" (Lowell Green); Toccata and Fugue in D minor (Miss Marjorie Wilson); Sinfonia to "Wailing, Crying, Mourning, Sighing" and Sinfonia to "We Thank Thee, God" (Martha Zebethner Oakley); Fantasie and Fugue in G minor (Miss Doris McCaffrey).

Service in Trenton, N. J.,

Draws Huge Congregation; A.G.O. Members Take Part

One of the largest assemblies in the history of the city attended a Reformation Day service at Crescent Temple, Trenton, N. J., Sunday evening, Nov. 7. Five thousand people jammed the auditorium and 2,500 others were turned away. Central New Jersey Chapter organists had a prominent part in the service. The choir of 500 voices, representing a majority of the Protestant churches of greater Trenton, was organized by Miss Elsie Gebhard, dean of the chapter. The Rev. Dr. Abdell Ross Wentz, president of the Lutheran Theological Seminary of Gettysburg, Pa., and a delegate to the world council of churches in Amsterdam, Holland, delivered an inspiring address and pastors of the various denominations took part in the service.

The following organ numbers were played by chapter members: Adagio and Andante Recitative, Sonata 1, Mendelssohn; Introduction and "Priere à Notre Dame," "Suite Gothique," Boellmann; "Poème," Boellmann, and Andante con moto, Loud (Mrs. H. Ewing Pierce, organist of the First Baptist Church, Trenton); second movement of Symphony in D minor, Franck (Mrs. Norman W. Hartman, A.A.G.O., organist and director at the Hamilton Avenue Methodist Church and Har Sinai Temple, Trenton); Toccata and Fugue, Bach (Miss Isabel Hill, director of organ activities at Trenton's Junior 4 School). Miss Hill also played the service. The chorus sang "Sleepers, Wake," Bach, and "Psalm 150," Franck, under the direction of Albert Ludeke, director at St. Michael's Episcopal Church.

This very successful service was the result of the cooperation of clergy, organists and choir directors.

The Central Chapter opened the fall season with its annual dinner meeting Oct. 7 at the Presbyterian Church in Kingston, N. J. Members welcomed the new chaplain, the Rev. Lawrence Pitt, and bade farewell to the Rev. David W. Coddington, who is leaving the city to take a charge elsewhere. The program was in charge of Edward W. Riggs and included songs by Arthur Barlow, accompanied by Miss Caroline Burgner, organist and director at the Greenwood Avenue Methodist Church, Trenton; two original skits by Mr. Riggs, entitled "A Meeting of the Executive Committee" and "The Missing Hat," a mystery-comedy acted by the young people's group of the Kingston Church, and group singing led by the Rev. Mr. Coddington. The incoming dean, Miss Elsie Gebhard, greeted members and guests.

In December the chapter is planning a series of ten Christmas recitals to be given in one of the downtown churches on the last ten shopping nights before the holiday. Joseph Dannelsbeck is chairman of the committee on arrangements.

RAMONA C. ANDREWS, Registrar.

Events in Wheeling, W. Va.

The Wheeling, W. Va., Chapter has held three interesting meetings this season. Sept. 21 Dean and Mrs. Robert K. Chapman entertained the members at their home. The program consisted of records which had been made at the May festival and other interesting recordings.

Oct. 19 the Schroeder piano store was the locale of the meeting. Members of the Guild presented an ensemble program which consisted of piano and organ and piano and harmonium selections. The Wurdlitzer electronic organ and harmonium were used, also Lester and Steinway pianos. H. H. Schroeder was the host.

On Nov. 7 a "hymn sing" open to the public was held at the First Christian Church in Wheeling, with members of the Guild participating.

Several fine programs have been planned. In January the pastor-organist dinner, an annual event, will be featured. In February Edward Johe of Washington, Pa., will conduct an anthem clinic. A model church service will feature the March program.

This chapter is indeed sorry to have to accept the resignation of Dean Robert K. Chapman, who will leave soon to take a position in Bethlehem, Pa. The sub-dean, Loren Mercer, will carry on.

MRS. ORION B. HADSELL, Secretary.

News of the American Guild of Organists—Continued

Eighty-Five Hartford

Ministers and Organists

Discuss Ideal Service

The annual pastor-organist dinner was held by the Hartford Chapter Oct. 19 at the Asylum Hill Congregational Church. A profitable discussion of "Music and Worship" was led by Dr. David McKeith, Jr., minister of the Asylum Hill Church, giving the point of view of the clergy. Professor Joseph S. Daltry of Wesleyan University presented the organist's side.

Dr. McKeith brought out the fact that there are two kinds of worship services: one which is primarily a performance by the organist, and sometimes the minister, and the service which combines constructive thinking and planning to create a mood for worship. He said: "The organist has in his hands an instrument of worship which can make people conscious of the presence of God." He stated that the minister should plan the service with the organist so that unity may be created. If people leave the church saying merely "that was a fine sermon" or "that was a fine anthem" the service has not been successful as a worship experience; but when they leave saying "that was a fine service" the combined efforts of organist and minister have created something worthwhile.

Professor Daltry asserted that the ideal service is based on a deep spiritual need clarified by rigorous thinking. He decried the use of hymns and anthems whose words need restatement in terms that can be accepted today. He added that many ministers and organists erred in thinking that only that music is good which is familiar, and brought out the fact that the unusual may be the great music of the future and should be used in our churches.

Many helpful definitions of "worshipful" were contributed by the visiting clergy and the lively discussion would have continued indefinitely had not the dean, Walter Reneker, brought the meeting to a close. Eighty-five organists and ministers were present and all left with the feeling that it had been most worthwhile.

GRACE D. BERRY, Publicity Chairman.

Ithaca Chapter Hears Carruth.

The October meeting of the Ithaca, N. Y., Chapter was preceded by a dinner at Smith's dining rooms, at which time the program committee convened, with Wilfred B. Hathaway as chairman. Plans for the year were discussed and a schedule of meetings was set up. Program comments regarding the Dupré recital were presented by several members who attended the performance in Syracuse Oct. 18.

At 8 o'clock the group attended a recital at the First Congregational Church by Jack Carruth, formerly organist at Sage Chapel, Cornell. At present he is organist-director at St. John's Episcopal Church in Buffalo. His program included: Toccata in A minor, Sweelinck; Dialogue, Clerambault; Fugue in C major (Jig), Buxtehude; Prelude and Fugue in E minor, Bach; Pastorale, Milhaud; Chorale and Variation, "Now That the Sun Has Gone to Rest," Gore; Canzona in D minor, Bach; Fugue in G minor, Bach; "The Musical Clocks," Haydn; Chorale Preludes, "O World, I Now Must Leave Thee" and "Blessed Are Ye, Faithful Souls," Brahms; Sonata 1, Allegro moderato e Serioso, and Adagio, Mendelssohn; Voluntary in C major, Trumpet Tune and Trumpet Voluntary, Purcell. Mr. Carruth was assisted by Robert Fuchs, trumpeter, in the Purcell group.

After the recital a reception was held in the recitalist's honor by the Women's Society of the church, to which the chapter members were invited.

LUCILE WILDMAN, Secretary.

Clarence Mader in San Diego.

The San Diego Chapter presented Clarence Mader in a recital Oct. 19 at the First Methodist Church. Mr. Mader was enthusiastically received and played an inspiring program. His numbers included the Bach Prelude and Fugue in G, the Schumann B minor Canon, two of his own compositions and Franck's Prelude, Fugue and Variation. Mr. Mader conducted a master class for members

of the Guild. Fourteen took advantage of this opportunity. After the class a luncheon was served in honor of Mr. and Mrs. Mader at the University Club. This was attended by twenty-five members and presided over by the new dean, Mrs. Bertha Parrette.

IRENE MITCHELL GRAHAM.

Biggs and Orchestra in Minnesota.

The Minnesota Chapter and friends were treated on the evening of Oct. 21 to a musical program of an unusual nature, played by E. Power Biggs, ably assisted by an orchestra of strings, three French horns and timpani. The program opened with the Handel Concerto in F ("The Cuckoo and the Nightingale"), played with the rhythmic steadiness and classic style demanded by Handel. One needed only to close his eyes to be transported to the days of the peruke and candlelight. Mr. Biggs' brilliant performance of the Bach Passacaglia and Fugue brought him an ovation to which he responded with Bach's "Sheep May Safely Graze." How good it was to hear the theme of the Passacaglia announced with a predominance of 8-ft. pitch and vital tone color, instead of the 16-ft. bourdon, with which it is so frequently done! The Rheinberger Concerto, which called for the addition of three French horns, proved to be a fine composition, with well-knit lines and consistent development. Mr. Biggs is to be commended for playing a work by a composer who seems to have been snubbed in recent years.

Three charming little Sonatas for organ and orchestra by Mozart were followed by a Concerto for organ, string orchestra and timpani, a recent work by Poulenc. While this concerto is a modern work by one of "The Six," its melodic lines are comprehensible and dissonance was used for the purpose of musical expression rather than for the sake of dissonance alone.

Although an impeccable technique and intelligent interpretation are taken for granted these days, Mr. Biggs also displayed a fine control of the orchestra from the console, and the ability to make the organ an integral part of the ensemble when required.

JOHN BECK, A.A.G.O.

District of Columbia Recitals.

If the recitals played at the October and November meetings of the District of Columbia Chapter were indicative of the quality of succeeding programs this will be a profitable year. At the first meeting the chapter presented Robert C. Shone on the Aeolian-Skinner organ of Calvary Methodist Church. Mr. Shone, who recently was appointed organist and director at the Methodist Church, Clarendon, Va., where he is in charge of a system of graded choirs, is a resident of Washington and is pursuing work for the bachelor of music degree at the Catholic University while continuing his organ study with Paul Callaway of the Washington Cathedral. Mr. Shone's short program consisted of three modern compositions by Wagenaar, Walton and Messiaen, and he ended with the Bach Prelude and Fugue in B minor, in which he proved himself a competent organist.

At the November meeting, which was held at the Latter-Day Saints' Chapel, the organist, Wade Stephens, M.D., delighted his colleagues with a brilliant and well-chosen program played on the Austin organ. Dr. Stephens included the Vivaldi-Bach Concerto in D minor, the Franck Concerto in E major, the Peeters "Modal Suite" and the Finale from the "Ninety-fourth Psalm," by Reubke, and improvised charmingly on a Mormon hymn. Dr. Stephens has earned his medical degree while carrying an unusually heavy organ schedule at the chapel.

TEMPLE D. DUNN, Registrar.

Springfield, Ill., Chapter.

The Springfield, Ill., Chapter held its first meeting of the season Sunday afternoon, Oct. 17, in the auditorium of Illinois Wesleyan Junior College of Music. A unique program, demonstrating the resources of the Hammond electronic organ, was presented by three members—Myron Layendecker, Ward Johnson and Gerald M. Stokes. A varied program, ranging from classical to popular, was presented, as follows: Prelude and Fugue in D minor, Bach; "Angelus," Massenet, and "Stardust," Carmichael (Mr. Layendecker); "Casey Jones," "St. Louis Blues" and "Summertime" (Mr. Johnson); "Come, Sweet Death," Bach; Pastorale, Sonata in D minor, Guilman; Reverie, Bonnet, and Toccata and Fugue in D minor, Bach (Mr. Stokes).

Mrs. Thomas Mahoney, the dean, presided at a short business meeting which

followed. The tentative program for the year was presented and plans were announced for a "subscribing" membership drive, with Mrs. Walter Stehman as chairman. A report on the convention in St. Louis was made by Donald Allured, the chapter delegate.

ANNETTE M. WIESENMEYER,
Corresponding Secretary.

Georgia Chapter Events.

The first fall meeting of the Georgia Chapter was held Oct. 4 at the First Christian Church in Atlanta, with the dean, Mrs. Charles Chalmers, presiding. Dinner was served to seventy-three members and guests, who were welcomed by the minister, the Rev. Harrison McMains. Plans were announced for a concert series to be sponsored by the chapter in Presser Hall at Agnes Scott College. Marcel Dupré will appear in recital Dec. 1, Claire Coci Jan. 31 and Virgil Fox May 23.

Group singing led by Douglas Rumble and a clever and highly entertaining skit written by Charles Thrash, Jr., with Joseph Ragan as collaborator, were features of entertainment during the evening. Miss Elizabeth Blair contributed a group of organ numbers on the Baldwin, including two antiphons by Dupré. Charles Thrash, Jr., concluded the musical part of the program with the March from "Dramma per Musica," Sinfonia and Prelude and Fugue in A minor, Bach.

A program arranged by George Hamrick, organist, featured the meeting of the chapter Nov. 1 in the chapel of St. Mark's Methodist Church, Atlanta. Mr. Hamrick was assisted by Miss Nadine Borden, cellist, and Mrs. John Hoffman, soprano.

DIXIE STEVENS, Registrar.

Memphis Chapter's Activities.

The Tennessee Chapter met at the First Methodist Church Nov. 8. An informal dinner was followed by a business session conducted by Robert E. Griffin, dean. A musical program arranged by Albert Johnson was presented in the church auditorium. The program was as follows: Chorale Preludes, "Sleepers, Awake" and "O Man, Bewail Thy Sins," Bach; First Symphony, Maquaire (played by Richard Tumulti); "Rejoice Greatly," Handel, and "Christ Went Up into the Hills," Hageman (Mrs. Harold Rankin, accompanied by Albert Johnson); Concert Overture in G, Kinder (Mrs. J. Adelbert Withee).

SALINA KELLOGG ACREE,
Corresponding Secretary.

Cronheimer Plays for R. I. Chapter.

The Rhode Island Chapter presented Fred Cronheimer, organist and choirmaster of Grace Church, Providence, Oct. 25 in the first of a winter series of organ recitals. The Rev. Clarence Horner, D.D., rector of the church, welcomed a very large congregation of music-lovers who were pleased with Mr. Cronheimer's fine program. The recital was broadcast through the facilities of station WPJB, the broadcasting station of the Providence Journal. Following the recital a reception for Mr. Cronheimer was held in the parish rooms of the church. His program was as follows: Toccata, Adagio and Fugue in C, Bach; "Behold, a Rose Is Blooming," Brahms; Trumpet Tune and Peal, Purcell; Pastoral Dance, Milford; "Rosace," Mulet; Prelude and Fugue in B major, Dupré; "Vigili et Sancti" and "Angelus," Francis W. Snow; Chorale Prelude on "Peterson," Russell Hayton; Allegretto, Parker; Meditation and Toccata on "King's Majesty," Sowerby.

Petersburg, Va., Chapter.

The Petersburg, Va., Chapter held its second meeting of the season Oct. 25 in the home of Miss Mary Patteson, with Raymond Herbek, the dean, presiding. LeRoy Wiel, professor of voice at the Richmond Professional Institute of the College of William and Mary, gave a stimulating address on "The Field of Psychology in Music." Mr. Wiel is a graduate of Teachers' College, Columbia University, and a former professor at the University of North Carolina.

The program previously submitted by the chairman of the program committee, Miss Mary Patteson, was distributed. It is as follows:

December—Christmas party.
January—Recital by George Huddleston.
February—Choir clinic.
March—"Foundation Principles of Church Music."
April—Service of combined choirs.
May—Banquet.

DAISY MAY PARK, Secretary.

Eastern Suffolk Branch.

The fifth meeting of the Eastern Suffolk Branch was held Nov. 8 in the East Hampton Presbyterian Church. Robert D. Mulford, secretary of this newly-formed branch, was host. There was a short business meeting conducted by Mrs. William Platt, Jr., of Southampton, the regent. A musical program prepared by Mr. Mulford followed the business transacted. Mrs. Mulford was guest soloist.

Fifteenth Anniversary

Celebration Is Held by

Wilkes-Barre, Pa., Chapter

The Wilkes-Barre, Pa., Chapter celebrated its fifteenth anniversary Oct. 25 at a dinner in the social rooms of Holy Trinity Lutheran Church, with the dean, Dorothy Turner, presiding, and forty members and guests attending. The Rev. David Menges, first chaplain of the chapter and pastor of Holy Trinity Church, proposed a toast to the organists in response to a toast to the ministers by Henry Johnson.

The evening was also the occasion of the annual meeting honoring our minister members. Appropriate songs, written by Estelle Broadt, chairman of the meeting, were sung at the dinner.

A record of the chapter's accomplishments, written by the first dean, Marion E. Wallace, was read by Carl Roth. A group of songs was sung by Ruth Turn Reynolds, accompanied by Louie Weigand Ayre. A skit written by Canon West was read by Eunice DeWitt, Arline Rood and Carl Roth.

The speaker, the Rev. Hugh Giles, was introduced by Louie Ayre, toastmistress. Mr. Giles gave many helpful suggestions pertaining to the duties and opportunities of a church organist and choir director, and at his invitation general discussion of problems followed.

Mrs. Broadt and her committee are to be commended for the success of the celebration and for the beautiful table decorations, including treble staff place-cards and a birthday cake with a lighted candle at each place.

LOUIE W. AYRE, Secretary.

Central Tennessee Chapter.

The November meeting of the Central Tennessee Chapter was held Nov. 3 at the Neely Auditorium, Vanderbilt University, Nashville, which was filled for a recital by Marcel Dupré, who in his own remarkable manner rendered an excellent program.

After the recital a reception was held by Guild members for Mr. and Mrs. Dupré in the alumni rooms of the university. JAMES G. RIMMER, Secretary.

Excellent Program in La Crosse.

The La Crosse Chapter held its first meeting of the year Sunday, Oct. 24, at 3. The topic outlined for the first semester is "The Forerunners of Bach and Their Music." The composers Gabrieli, Frescobaldi and Palestrina of the Italian school and Sweelinck of the Dutch were discussed by Miss Ellen Wengen. Sister M. Leota began a treatise on the "Historical Growth and Development of the Organ" and Mrs. C. B. Burgess led the first discussion in a series of six on "Choral Music and Its Growth." An added feature of the meeting was the St. Rose Convent choir of sixty-five voices, with Sister M. Pierre as director, which sang three numbers of the Italian school: "O Bone Jesu," Palestrina; "Ave Maria," Vittoria, and "Quaerite Primum," Casciolini. The program was greatly appreciated by Guild members, who expressed their enthusiasm over the exquisite tone quality, the fine blend of voices and the delicate nuances achieved.

The third part of the meeting consisted of four organ selections played by members of the Guild. Miss Ruth Anderson gave an expressive interpretation of Frescobaldi's Toccata. Joseph Kranzfelder played the Prelude by Gabrieli and "Echo for Trumpet" by Merulo. His choice of registration of the latter number was highly praised. Sister M. Lucilda closed the program, playing Gabrieli's Canzona. She displayed excellent technique and musicianship. SISTER M. KAREN, Secretary.

Southwestern Michigan.

The newly organized Southwestern Michigan Chapter held its second meeting Nov. 1 at the First Congregational Church in Battle Creek. After dinner a short program was given by the church's chancel choir under the direction of James Autenrith.

Frank K. Owen was elected the chapter's first dean, with Clark B. Angel as sub-dean, Mrs. Mildred Dupon treasurer, Mrs. Ralph S. Seeley secretary, Miss Maribelle Halverson registrar and the Rev. A. Gordon Fowkes chaplain, his assistant being the Rev. Robert K. Giffin. It was decided the meetings be held the first Monday evening of every month, with the next meeting to be held in Kalamazoo. Henry Overley will be the speaker. MARIBELLE HALVERSON, Registrar.

News of the American Guild of Organists—Continued

Lecture by Hugh Ross
on Voice Production
for New Haven Chapter

The October meeting of the New Haven Chapter was held at the Dwight Place Church Oct. 25. The feature of the evening was a lecture and demonstration of voice production by Hugh Ross, director of the Schola Cantorum in New York City. A choir composed of representatives from Bethesda Lutheran, Trinity on the Green, United, Dwight Place and First Baptist Churches assisted with the demonstration before a very interested audience of members and friends.

Mr. Ross brought out the fact that for group singing the best results are obtained when the voice is used in open fashion, with good vibration and with the fullest possible range. Various members of the choir were tested for vibration and in the effort to bring them to the correct speed of 360 vibrations per minute Mr. Ross introduced some exercises in which a repeated note acts as a sort of self-hypnosis to induce proper vibration when the same note is held.

In the effort to make fuller use of the upper registers of the voice Mr. Ross conducted experiments with the use of the falsetto, which proved to the delighted choir what possibilities the average voice may have. He pointed out that with a margin of several notes that possibly may be reached the singer feels psychologically secure singing the notes usually demanded of him in the average anthem or cantata. With Hope L. Baumgartner at the piano, the choir sang the Tallis Canon in several different keys to illustrate this point.

Mr. Ross also illustrated how the range can be extended by the use of power rather than placement, by forcing a note upward with the aid of the diaphragm muscle in expelling the breath.

Mr. Ross' lecture was enriched by many interesting illustrations and cases from his wide experience in choral work and voice training.

MARY P. REID, Registrar.

Western Michigan Meetings.

Members of the Western Michigan Chapter held their meeting Nov. 1 at the Catholic Information Center in Grand Rapids. Vespers of Our Lady were sung in the Chapel of Christ the King by a male choir under the direction of the Rev. John F. Ritzius, C.S.P., and the celebrant was the Rev. Paul V. Maloney, C.S.P. John Lewis played three verses from the Te Deum, Anonymous; Fugue on the Kyrie, Couperin; "Elevation" (Tierce en Taille), Couperin, and the Toccata in E minor by Pachelbel. Joseph L. Sullivan, organist at St. Andrew's Cathedral, accompanied the choir during the benediction. They sang "Jesu Rex Admirabilis," by Palestrina; "Tantum Ergo," Anonymous (1600), and "Quam Admirabile Est Nomen Tuum," Giacomelli.

The beautiful hand-set programs, in sixteenth century type, were done by Eugene LeMay.

After the service Guild members adjourned to another room, where Father Ritzius spoke on Gregorian chant and answered many questions pertaining to Catholic music.

Dinner at the Colony Restaurant preceded the service and a short business meeting was conducted by Dean John Dexter. MRS. VAUGHAN W. KERSTETTER, Corresponding Secretary.

Dinner Meeting in Detroit.

The first dinner meeting of the year for the Eastern Michigan Chapter was held at St. Joseph's Episcopal Church, Detroit, on the evening of Oct. 19, with William I. Green as host. A turkey dinner was served to about sixty members and guests by the women of the church, after which a brief business meeting was conducted by Dean Elizabeth Root Murphy. Dean Murphy then gave us a very enlightening and highly entertaining account of the St. Louis convention. The dean took as her subject "Things That Didn't Get in THE DIAPASON." The assembled members all felt that they had "been there" before she finished.

The remainder of the evening was devoted to four of our colleagues—the Rev. Don Frey, Mary Baxter, Cyril Barker and Paul Green. The Rev. Mr. Frey, who is organist of St. James' Episcopal Church, Birmingham, Mich., had his choir with him to illustrate how a choir can sing without being visibly directed. Mrs. Baxter gave us a demonstration of the Christiansen method. Mrs. Baxter has attended

the Christiansen summer school and showed herself to be thoroughly versed in their method of procedure. Past Dean Barker illustrated how accompanying and conducting can be done from the console. Our colleague Paul Green closed the evening with a brief program on the four-manual Skinner of St. Joseph's Church. Mr. Green chose as his numbers: Voluntary in C. John Travers, an English composer of the Handelian period, and Sonata in A minor, Borowski.

MARK WISDOM, Secretary.

Central California Chapter.

The first two meetings of the season for the Central California Chapter featured reports by Sub-dean Eleanor Verkuyll on the St. Louis convention and a visit to Salt Lake City. The first meeting, in August, was held in the garden of Mrs. Verkuyll's home in Lodi. Among the guests were Eugene E. Poole and two business associates, who spoke briefly on relations between the organist and the manufacturer, his representative and the organ installer. The second meeting, in September, took the form of a picnic in Lodi Lake Park.

The October meeting was held on the 26th at the First Christian Church of Stockton. After a potluck dinner the chapter was led in a discussion by Wesley K. Morgan on three aspects of the church musician's work—earning a living, being engaged in a profession and responding to our vocation. Mr. Morgan recently has come to the College of the Pacific from the Old South Church, Worcester, Mass., to develop a program of church music at the college and in the surrounding communities.

At the business meeting a motion was adopted to bring pressure to bear upon the local Columbia Broadcasting station, requesting that it carry some of the outstanding network programs such as the Salt Lake City Choir, E. Power Biggs and the Trinity Choir.

GEORGE BRANDON, Publicity Chairman.

Vesper Concert in Peoria.

After a September business meeting, the opening event of the Peoria Chapter's fall and winter season was a vesper concert Sunday, Oct. 24, at the First Universalist Church. A good-sized audience was in attendance to hear Mrs. J. W. Alexander and Mary Devo, organists, and Florence Blackie and Thomas Hopkins, vocalists. Mrs. Alexander opened the program with Franck's Chorale in A minor and closed it with two Guilmant numbers—"Lamentation" and Pastorale from Sonata No. 1. Mrs. Blackie sang Hummel's "Allelujah" and Handel's "Rejoice Greatly," from "The Messiah." Mr. Hopkins' tenor number was Van de Water's "The Penitent" and the beautiful though little-known "Overflowing," by Ackley.

Miss Devo's impressionistic "Two Miniatures for Organ" were played by the composer as a contrast to the other, more dramatic, selections on the program. The first was a Toccata and the second "The Mirrored Moon."

MARY DEVO, Registrar.

Massachusetts Chapter.

The first meeting of the Massachusetts Chapter for this fall was held at the First Baptist Church, Newton Centre, Oct. 26. Professor Klaus Liepmann of Massachusetts Institute of Technology spoke on his experiences at Yale University, at army camps in New England and at M.I.T. His work at M.I.T. has been to form a student orchestra, a glee club and a concert band. He stated that there is abundant musical talent in America and that music makes better human beings and better engineers.

The choir of the host church sang the following numbers very effectively: "Alleluia," Titcomb; "How Long, O Lord," Bach-Frazer; "Jesus Walked This Lonesome Valley" and "Alleluia," Mozart. Dean Frazer then gave a brief resume of the St. Louis convention. Refreshments were served by the choir members.

MARJORIE FAY JOHNSON, Secretary.

Southwestern Virginia Meetings.

The Southwestern Virginia Chapter presented Frank Sink, organist, assisted by Beverley Fallas, soprano, in a recital at the Belmont Christian Church in Roanoke Nov. 10. The program was as follows: "Psalm 19," Marcello; "Westminster Suite," Purcell; Chorale Preludes, "Hark a Voice Saith, All Are Mortal," "Saviour of the Heathen, Come" and "He Who Will Suffer God to Guide Him," Bach; Chorale in A minor, Franck; Aria, Peeters; "The Squirrel," Weaver; "Green-sleeves," Purvis; Toccata, Fifth Symphony, Widor.

The Southwestern Virginia Chapter entertained at a "seated tea" in the red room of the Hotel Patrick Henry Sept. 26 for members and prospective members.

The October meeting was held Oct. 26 at the home of Mrs. Holland Persinger in Roanoke County. Organ recordings were the feature of the program. Miss Rosalie Sheppe and Miss Claudine Turner gave brief talks preceding the playing of re-

cordings by E. Power Biggs. Preceding recordings by Virgil Fox of Mendelssohn's First Sonata and Dupré's Prelude and Fugue in D minor, M. B. White gave a short talk about the selections.

MRS. W. E. BELL, Secretary.

Plays for Suffolk Branch.

The Suffolk Branch of the Long Island Chapter gave a recital in the Methodist Church at Babylon, N. Y., Nov. 9, with Trevor M. Rea, Mus.M., organist and choir-master of that church, as recitalist. Mr. Rea's playing was clean and brilliant and many wished the program had been longer. The program was as follows: "Deck Thyself, My Soul," Brahms; Toccata in F, Bach; Antiphon No. 3, Dupré; "Gaudeamus" (improvisation on a Gregorian theme), Titcomb; Hymn Preludes, "My Faith Looks Up to Thee" and "Nearer, My God, to Thee," Bingham; Finale, Third Symphony, Viennese.

ERNEST C. ANDREWS, Regent.

Tour of Organs in Cleveland.

The success of last year's tour of Cleveland West Side churches and organs prompted the Northern Ohio Chapter to arrange a tour of the churches of the East Side. So Oct. 11, for our first meeting of the season, we met at 5:15 in St. Paul's Episcopal Church on the Heights, where Lee Richardson, the organist, played several numbers. Next came the First Christian Science Church, where Henry F. Anderson was the organist. After dinner at Shakertown Tavern we proceeded to Calvary Evangelical Church, Charles Jauch organist; then to United Presbyterian, Miss Edna Anderson organist, and finally to St. Peter's Lutheran Church, Mrs. Lauretta Miller organist. Here we also heard Henry Beard of Chicago, who was visiting us and was to play a recital the next evening at Gethsemane Evangelical Lutheran Church.

The members of the chapter enjoy these trips so much that others will no doubt be planned. We are indebted to Edwin D. Northrup for arranging the dinner and program.

Nov. 1 the chapter gave a dinner for Virgil Fox at the First Methodist Church, where he played a recital that evening.

The newly-elected officers of the Northern Ohio Chapter are: Dean, J. Lewis Smith; sub-dean, Edwin D. Anderson; secretary, Mrs. Lauretta Miller; registrar, Mrs. J. Powell Jones; treasurer, Robert

S. Clippinger; auditors, C. K. Hendershott and Stephen S. Cool; new members of the executive committee, Russell L. Gee, F. Broadus Staley and Miss Florence Boddy. Mrs. J. POWELL JONES, Registrar.

Toledo Chapter November Meeting.

The November meeting of the Toledo Chapter was held as usual on the third Tuesday of the month. The First Baptist Church was the host and after a business session a two-feature program occupied the evening. J. Wesley Littlefield, member of the Toledo Chapter of the World Federalists, lectured on world government. Miss Margaret Weber, organist of St. Paul's Methodist Church, reported on the teaching of Marcel Dupré, with whom Miss Weber studied last summer. Miss Weber stressed Dupré's teaching on three phases of organ work—teaching beginners, rules for interpretation and practice methods. Time permitted comments and discussion of M. Dupré's lectures on the music of Franck, correct use of mixtures, etc., and a description of the Rockefeller Chapel organ and carillon, plus the showing of choice pictures of the sessions.

Virgil Fox, sponsored by the Palestrina Choir of the Washington Congregational Church, gave a recital at the church Nov. 3. THOMAS C. ANDREWS, Chapter Reporter.

Allen Organ Heard in Oregon.

Members of the Oregon Chapter held a special meeting Oct. 20 at the Faith-Waldron School of Music in Portland. Rouen Faith gave a talk on the possibilities and peculiarities of the Allen organ, which was demonstrated by Mildred Waldron, who played selections by Bach, Jongs, Karg-Elert, Leech and others. This is the first Allen organ in Portland and it was of interest to the organists to hear it.

Portland, Maine, Chapter.

Twenty-two members and friends of the Portland, Maine, Chapter met Oct. 18 in People's Methodist Church for the first meeting of the season. Plans were made for the annual minister-organist banquet at Trinity Church Nov. 15. The Rev. Sidney E. Dee delivered an illustrated lecture on his experiences as an army chaplain. Dean Malcolm W. Cass played selections on the organ. The group then adjourned to the parlor, where Mrs. Ruth Galey was in charge of refreshments.

MRS. SIDNEY E. DEE, Secretary.

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News of the American Guild of Organists—Continued

Barrett Spach Conducts
Church Music Conference
for Missouri Chapter

Dr. Barrett Spach of Northwestern University was the guest of the Missouri Chapter Oct. 24 and 25 to conduct a conference on church organ music. In addition to chapter members we were hosts also to three guests from Decatur, two from Augusta, Mo., and one from Peoria, Ill. All the meetings were held at the First Congregational Church, where the organist, Mrs. Margaret Mrazek, is the proud possessor of a fine three-manual Austin. To open the conference Dr. Spach presented an outstanding recital Oct. 24 before a very attentive audience.

Sessions were held on church music for special occasions, hymn accompaniments, service playing and general organ repertoire. It was gratifying to find Dr. Spach a person who is not afraid to speak his mind, especially in regard to music for weddings and funerals. It was suggested that both such services retain their true religious significance. For weddings, Dr. Spach asserted, any "slush" should be saved for the reception and music of a pastoral nature should be used, interspersed with Purcell's "Trumpet Tunes." Funerals can be conducted with the highly emotional hymn-tune playing left out, substituting works of Bach (Little E minor Prelude) and Franck (Cantabile and the first section of the E major Choral).

Several new members were welcomed into the chapter, and plans for the year were presented to the membership.

ROBERT M. WEBBER, Publicity Chairman.

English Plays for Pittsburgh Chapter.

Members of the Western Pennsylvania Chapter drove to New Kensington, Pa., Nov. 15 to visit the First Evangelical Lutheran Church, where Clyde English, one of the outstanding organists in the district and a past dean of the chapter, played a brilliant recital on a three-manual Moller organ. His program: Toccata, Adagio and Fugue in C, Bach; "Rejoice Now, Christian Souls," Bach; Concerto in F, Handel-Best; "Requiescat in Pace," Sowerby; Symphonic Movement, Weitz; Andante from First Symphony, Vierni; "Carillon-Sortie," Mulet. Mr. English is organist of the Highland Presbyterian Church, Pittsburgh, and assistant professor of organ, piano and theory at West Virginia University.

Preceding the recital a short dinner-meeting was held in the church. Dean Koch introduced the Rev. George J. Baisler, pastor of the First Evangelical Lutheran Church, and Neal Schreengost, organist and choirmaster, who welcomed the chapter.

ESTELLE A. GRAY, Registrar.

Sunland Chapter Dinner in El Paso.

The Sunland Chapter, El Paso, Tex., had its first fall meeting, a dinner, in the Adobe Hacienda restaurant Oct. 19, with thirty-seven members and guests present. Each member brought as his or her guest the pastor of his church and the latter's wife. The Rev. Stewart Hartfelder, pastor of the First Presbyterian Church, spoke on the value of good music in the service. He expressed appreciation of the work of the organists and emphasized that the ministry of music is all-important to the church.

Lester Silberman, dean of the new chapter, introduced the speaker and played on the Wurlitzer electronic organ. Thirty-eight persons were at the dinner.

There are seventeen members in the Sunland Chapter. LESTER SILBERMAN.

Bach Lecture in South Bend.

Mrs. Madge Woodward Clayton, organist and choirmaster of the First Methodist Church of South Bend, Ind., entertained the St. Joseph Valley Chapter with a Bach lecture-recital on Sunday afternoon, Nov. 7. Dean Albert P. Schnaible welcomed the guests and introduced the sub-dean, Miss Margaret Hinkle, who was in charge of the program. She presented Mrs. Clayton, who had studied with Pierre Segond, organist of St. Pierre Cathedral in Geneva, while visiting in Switzerland last spring. The program was divided into five parts, the first three of which Mrs. Clayton played on the four-rank Aeolian-Skinner organ in the chapel of the church. The congregation then went to the sanctuary, where Mrs. Clayton concluded her

program on the large three-manual Moller organ.

After the program Mr. Schnaible invited the guests to a social hour in the church parlors, with Mrs. Mae Scherer and Mrs. William E. Perrin acting on the refreshment committee. Mrs. John H. Buzby and Miss Ruth Grove poured from a table decorated in keeping with the Thanksgiving season. DORIS E. PERRIN, Registrar.

Chapters in Oklahoma Meet Together.

The monthly meeting of the Oklahoma Chapter turned into a gala event when on the night of Nov. 5 the Oklahoma City Chapter was entertained at dinner in St. Paul's Methodist Church, Tulsa. Mrs. C. H. McClure was chairman of the committee in charge and the turkey dinner served by women of the church was excellent. A large number of organists and invited guests were present and sixteen came from Oklahoma City, headed by Dean Hubert Dennis, making the 100-mile drive here and return the same night.

After dinner Dean Marie M. Hine called for introduction of members and guests. Next the company went to the First Methodist Church, where a splendid program was given by Jeanne Gentry Waits. Mrs. Waits is a member of Oklahoma Chapter. She thrilled her audience in the following numbers: Passacaglia and Fugue in C minor, Bach; "Come, Sweet Death," Bach-Fox; "The Musical Clocks," Haydn; Fantasia and Fugue on the Name "B-A-C-H," Liszt; Intermezzo, Sixth Symphony, Widor; "Benedictus," Reger; Finale from First Symphony, Vierni; "Litanies," Alain; Variations on a Noel, Dupre.

JOHN KNOWLES WEAVER, Sub-dean.

Lincoln, Neb. Chapter.

The Lincoln, Neb., Chapter held a dinner meeting Oct. 4, at which time a report of the national convention was given. Eight new members were introduced, bringing the total membership to fifty-nine.

On Oct. 14 the chapter presented Robert Shaw and his Collegiate Choral in a program of liturgical music, folksongs and spirituals. Members of the chorale and the choral conductors of the city were entertained by the chapter at a reception at Hotel Cornhusker.

"Singing Pipes," a motion-picture by the Casavant Organ Company, was the special feature of the November meeting, held at the Westminster Presbyterian Church.

Future plans include a Christmas party, and recitals by Marcel Dupre in January and Virgil Fox in May.

FLORENCE ABEL, Secretary.

Hymn Festival in Williamsport.

A hymn festival was held Sunday afternoon, Nov. 7, in the Covenant Central Presbyterian Church, Williamsport, Pa. Fourteen choirs of A.G.O. members participated—about 200 singers. The program was directed by Harold Reusser, choir-master of the Covenant Church. The Rev. Samuel G. Warr gave a resume of the work of Isaac Watts. The festival featured hymns written by Watts and the occasion was in commemoration of the 200th anniversary of his death.

JOHN K. ZORIAN, Secretary.

Galveston Chapter Activities.

The Galveston, Tex., Chapter has plans for an outstanding season, which was off to a good start with an interesting report on the national convention in St. Louis by Mrs. Ray Lasley of Houston at the Oct. 11 meeting.

The First Presbyterian Church at Texas City was the place of meeting Nov. 8. Year-books for the season were distributed, listing thirty-three members. After a short business session, presided over by Dean Ernest Stavenhagen, Dr. T. M. Frank and Miss Lella Biggs presented a program of music on the Allen electronic organ. Refreshments were served by the Texas City members.

Among activities planned for the coming months are the following: Dec. 6, recital at Sacred Heart Church by Donald Willing of the faculty of Trinity University, San Antonio; Jan. 10, showing of film "Singing Pipes" and organ program by Ernest Stavenhagen at First Presbyterian Church; Jan. 24, E. Power Biggs at Trinity Episcopal Church; Feb. 14, panel discussion on "Worship in Music," led by Dr. T. M. Frank, Mrs. Paul Reincke and Thomas G. Rice; March 8, program by Mrs. Wesley Merritt and Miss Evanthal Constantine, organists, and the choir of the Central Methodist Church, Niels Nilson director; May 2, Richard Purvis at Trinity Episcopal Church; May 23, annual Guild service at First Lutheran Church; June 13, annual banquet and installation of officers.

EBBA NILSSON, Registrar.

Charlotte Members Hear Electronics.

Members of the Charlotte, N. C., Chapter went on a tour of inspection and demonstration of the leading makes of electronic organs Oct. 25. It was interesting to learn which organ produced the tones with reeds, which with revolving

discs and which with oscillating tubes. The assemblage at each of the dealer's stores was informal. Many questions were asked and answered.

On Nov. 2 Klaus Speer gave a recital at the First Presbyterian Church. His Charlotte appearance was sponsored jointly by the church and the Charlotte Chapter.

On Nov. 14, at the Dilworth Methodist Church, chapter members attended a recital by John J. Morton, Jr., F.A.G.O. Mrs. THOMAS D. NEWELL, Jr., Secretary.

Virginia Entertains Ministers.

The Virginia Chapter opened its 1948-49 program with a minister-organist dinner held at the St. Giles Presbyterian Church in Richmond Oct. 12. Dean Alton Hovell introduced the speaker of the evening, the Rev. Frederick J. Warnecke, rector of St. Mark's Episcopal Church, who spoke on the responsibilities of the church musician and the important work he can do in the service through proper selection of music.

Future programs include plans for a choral training period to be led by Dr. and Mrs. Clarence Dickinson, a recital by Virgil Fox, a Guild service and a member recital. FRANCES SUTTON, Registrar.

Niagara Ministers as Guests.

Fall activities of the Niagara Falls Chapter were inaugurated with a dinner-meeting Sept. 21 at the Evangelical United Brethren Church, with ministers of churches served by Guild members as guests. About fifty were present. Mrs. Franklin J. Schweitzer, dean of the chapter, presided. Dr. Russell Carter, supervisor of music of the New York state department of education, spoke on "The Clergy—The Organist: What Should Each Expect of the Other?" He was introduced by H. A. Spencer, supervisor of school music in Niagara Falls.

A guest at the dinner was Eric Dowling, F.C.C.O., A.T.C.M., prominent organist of St. Catharines, Ont., and president of the Canadian College of Organists. Mr. Dowling is conducting a class for organists and choir directors under the auspices of the Niagara Falls Chapter.

ELSA VORWERK, Sub-dean.

Dupre Plays in Syracuse.

The Syracuse Chapter met in the Godard Music Company building Oct. 11. Great enthusiasm was manifested over the coming meetings and last-minute plans and arrangements for the Dupre recital Oct. 18 were gone over. The members were interested in inspecting the Wurlitzer electronic organs on display by the Godard Company.

On Oct. 18 Marcel Dupre played at the First Baptist Church, on the Casavant organ, before an enthusiastic audience of music-lovers and friends. His prodigious memory, as well as his mastery of the art of improvisation, were noted and applauded with gusto. A reception after the recital closed an evening of musical satisfaction.

The Syracuse, N. Y., Chapter met at the Park Central Presbyterian Church Nov. 9 and the principal business of the evening consisted of reports by committees for the recital by Marcel Dupre Oct. 18. The chapter was pleased over the evidence of progress in its efforts to present this treat to the music-lovers of the city.

M. LILLIAN JEROME, Secretary.

Evening of Music in Tacoma.

An evening of music was the occasion for which the Tacoma, Wash., Branch met at Zion Lutheran Church Oct. 11. Soloists presented were Margaret Davis, soprano; Rudy Voth, tenor, and Evan T. Johnson, organist of the church. Mr. Voth opened the program with numbers by Bach and Stearns, followed by an aria from Haydn's "Creation," sung by Mrs. Davis. Mr. Johnson played three numbers—the Overture to "Alcina," Handel; Interludes 2, 4 and 5, Tournemire, and Toccata, Gigout. Several numbers by Mrs. Davis concluded the program.

At a brief business meeting we discussed the idea of having the Tacoma Branch promoted to chapter status and decided to circulate a petition to this effect. The social committee of the church was our host for the refreshments served at the conclusion of the evening.

ESTHER HILD, Secretary.

Indiana Chapter Events.

The Indiana Chapter met Oct. 19 at the Tabernacle Presbyterian Church, Indianapolis, for a dinner and program. Dorothy Scott, organist, played two groups of modern compositions and Mary Ann Kreiser, contralto of the Second Presbyterian Church, responded to an eleventh-hour summons to fill the place of the scheduled soprano who was stricken with a cold. Mrs. Kreiser, accompanied by Dean Paul R. Matthews, sang "The Lord Is Mindful of His Own," by Mendelssohn, and "How Beautiful upon the Mountains," Harker. Mrs. Scott's numbers were: Moderato (Sonata), Weinberger; Intermezzo (Symphony 6), Widor; "Legende" and "Cortege et Litanie," Dupre; "Sicilienne" and "Stella Maris" (Symphony), Weitz.

A recital by Bomar Cramer, American pianist and former Indianapolis teacher, was sponsored by the Indiana Chapter Sunday, Oct. 24, at the Murat Theater. It was a success in every way. Mr. Cramer played beautifully, the house was well filled and it was a pleasure to enjoy both the music and the new interior decorations at the Murat. Mr. Cramer opened the program with three Bach transcriptions from the organ works as a compliment to the Guild: Two Chorale Preludes, "Now Comes the Gentiles' Saviour" and "Rejoice, Beloved Christians," and the Prelude and Fugue in D major. The rest of the program included: Two Bagatelles, Op. 33, Beethoven; Sonata, Op. 58, Chopin; "Song without Words," G major, Mendelssohn; "For Giving Thanks to the Morning Rain," Debussy; Circus Polka (written for a baby elephant), Stravinsky; Etude, Op. 8, No. 10, Scriabine; "Daisies," Rachmaninoff; "Islamey" (Oriental Fantasy), Balakireff.

Mr. Cramer played each group with artistry, good taste and deep insight. The entire Guild membership is to be commended for its work in the task of selling enough tickets to fill the Murat, now the only available concert hall in Indianapolis. Special credit is due the chairman, Edwin Biltcliffe, and his committee, who worked tirelessly in making the concert an artistic and financial success.

SUSAN SHEDD HEMINGWAY, A.A.G.O., Secretary.

"Preludes" Monmouth Subject.

The Monmouth, N. J., Chapter held its monthly meeting Nov. 8 at the First Presbyterian Church, Asbury Park, with William Lemonds, minister of music, as host. After a short business meeting Mr. Lemonds spoke on "Preludes," illustrating his points with selections on the organ—"Lord Jesus Christ, I Call to Thee" and "Lo, a Voice Saith All Are Mortal," both by Bach, and "Lo, a Rose Breaks into Bloom," Brahms. He then introduced Charles Romero, a fellow student of Mr. Lemonds at Westminster Choir College. Mr. Romero is organist at the First Presbyterian Church, Norristown, Pa. He played "By the Waters of Babylon," Karg-Elert, and "Alleluia, Christ Our Passover," Titcomb. Mr. Lemonds then played "O Sons and Daughters, Let Us Sing" by Farnam and Mr. Romero returned to the organ and gave us Dupre's "Magnificat" and Bach's Fantasia and Fugue in G minor. Mr. Lemonds also introduced a quartet of girls from his choir who sang Mendelssohn's "Lift Thine Eyes" and an arrangement of Carmichael's "Stardust." Miss Carol Francis sang "Alleluia," by Mozart, and "As through the Streets," Puccini.

The Monmouth Chapter opened its 1948-1949 program with a dinner Oct. 11 to which the members invited their clergymen. The dinner was served at the Marine Grill on the Boardwalk, Asbury Park. After dinner the group sang, using some of the ditties from the St. Louis convention. Arthur Reines led the singing and William Lemonds was the accompanist. The members then introduced themselves and their guests and following a resume of the St. Louis convention by Mrs. E. H. Antonides and Mrs. William B. Connelly, Jr., a very interesting discussion took place. Some of the points discussed were the merits and disadvantages of using solo or anthem as an offertory; how we can lift church music to a higher level that will be pleasing to good music-lovers and also be understandable for those who know little about music; who should have the final word on the music to be played in a church service, the minister or the organist and choir director.

The annual vesper service will be held Dec. 12. LILIAN B. CONNELLY, Secretary.

Monthly Meeting in Louisville.

The Louisville Chapter held its monthly meeting Nov. 1 at Christ Church parish-house, beginning with a dinner at which thirty-eight members were present. The program for the evening was given by Don Winters, conductor of the spring choir festival, and was in the form of a rehearsal familiarizing organists and directors with the music to be used.

Several members reported on programs to be given. Harry William Myers, organist and director of the St. Paul Methodist Church, gave the Bach Church Cantata 61; Dean Ruth Ewing, organist-director of Calvary Episcopal Church, is doing Buxtehude's "Rejoice, Beloved Christians"; Don Winters, director of the Church School of Music of the Baptist Theological Seminary, is having a vesper service of Thanksgiving music at the seminary. Mozart's "Requiem Mass" in D minor was heard at St. Andrew's Episcopal Church Nov. 7 under the direction of Robert F. Crone. In addition to the mass the program included the Sonata for Organ and Strings by Mozart.

Robert Hobbs, organist and choirmaster of St. Mark's Episcopal Church, was elected to fill a vacancy on the executive committee.

FLORENCE L. RITTER, Registrar.

News of the A.G.O.—Continued

Discuss Church Music in Dallas.

The Texas Chapter, with headquarters in Dallas, met at the First United Lutheran Church Nov. 16. This church is a new edifice to Dallas, but originally it was a chapel in one of the Texas army camps and is a very attractive building. The program was entitled "What Constitutes Church Music." Dr. Fred Gealy was chairman and talks were made as follows: "Organ Music of a Service," Russell Bryden, organist and choirmaster of the Church of the Incarnation; "The Liturgical Service," Henry W. Sander, organist and choirmaster of St. Matthew's Cathedral; "The Anthems," Mrs. Dorothy Peoples, organist and director at the First United Lutheran Church; "Hymns," Dr. Gealy. Enthusiastic discussion of hymns took place.

Dinner was served to forty members, patrons and guests who braved a down-pour of rain to attend.

A new venture this season is the monthly news sheet called "The Crescendo." Its editor-in-chief is V. Earle Copes, minister of music at the Highland Park Methodist Church.

The Texas Chapter held its annual Guild service Oct. 18 at the Highland Park Presbyterian Church, Dallas. Sam Parker, organist of the church, and John Bumstead, director of music, with the choir, provided the music. The Rev. Patrick Henry, Jr., pastor of the Preston Road Christian Church, was the speaker of the evening.

Preceding this service the chapter had a dinner at the University Park Methodist Church, with Dr. Fred Gealy, organist and director, and Mrs. Gealy, as hosts. About sixty members, patrons and guests were present.

ALICE KNOX FERGUSON.

Organ-Piano Recital in Sherman, Tex.

An organ-piano recital was presented by the Sherman-Denison Chapter at the Central Christian Church, Sherman, Tex., Nov. 15. The recital was played by Miss Myra Jo Preston at the organ and Mrs. Charles Dannel at the piano. Mrs. J. D. Chambers, organist of the Central Christian Church, assisted.

The program consisted of the following selections: "My Heart Ever Faithful" and "Sheep May Safely Graze," Bach (Miss Preston and Mrs. Dannel); "Finale in A, Harris (Mrs. Chambers); "Adoration," Borowski; Pastorale and "Prayer," Guilman, and Fantasie, Demarest (Miss Preston and Mrs. Dannel).

The next meeting of the chapter will be held at 3 p.m., Sunday, Dec. 5, when a sacred concert will take place at the Central Presbyterian Church in honor of patron members.

FRANCES DANIEL, Publicity Chairman.

Favors New Examination.

The November meeting of the Pasadena, Cal., Chapter was held at the First Methodist Church. Over sixty members attended a dinner preceding the recital, at which time the discussion centered in the proposed new Guild examination. It seems to be the general opinion of the group that such an examination would be an excellent addition. The members also approved the idea of promoting the present associates to the status of licentiate and leaving the term "associate" to designate those who would pass the new examination.

The recital in the sanctuary featured the music of Cesar Franck. John Paul Clark, A.A.G.O., was the organist and his part of the recital included the Choral in E major, the Prelude, Fugue and Variation and the Finale in B flat. Due to sudden illness, the other scheduled artist was unable to be present. At the last minute Merlyn Pearce, soprano, consented to appear on the program. She was accompanied by Ruth Lyons.

MARCIA HANNAH, Librarian.

Metropolitan New Jersey Chapter.

The monthly meeting of the Metropolitan New Jersey Chapter was held Nov. 8 at the Highland Avenue Congregational Church in Orange, where Mrs. Cornelia S. Hunter is the organist. A roast beef dinner was served in the parish-house by members of Mrs. Hunter's choir.

The subject of the evening was "Symbolism in Bach," as shown in the chorale preludes. Miss Eleanor Lawry, musicologist, of New York was the guest speaker. Miss Lawry is the compiler of the widely-used "Historical Chart of Composers." Organists who ably assisted Miss Lawry were David Adamson, Rus-

sell Hayton and Martha Mahlenbrock, A.A.G.O.

The next meeting will be a Christmas party at the Wyoming Presbyterian Church in Millburn Dec. 6. Robert Pereda, organist, will be host and Edward Hillmuth will be in charge of entertainment.

HELEN TYSON, Registrar.

San Jose Chapter.

The San Jose, Cal., Chapter met in the parish-house of St. Luke's Episcopal Church at Los Gatos Sunday afternoon, Nov. 14. An exceptional program was presented by Mrs. Viola Gustafson, organist of St. Luke's, and Mrs. Vivian Baldwin, organist-director at the Los Gatos Presbyterian Church. Both of these members attended the summer session of the Redlands Church Music Conference this year. Mrs. Gustafson gave a general description and outline of the conference and Mrs. Baldwin gave a review of the E. Power Biggs master organ class. An outstanding thought left with us was that music for the service should be planned ahead so that each phase may fit in the proper place, and that all churches should raise their standards of music.

Following the program, a social hour was enjoyed and refreshments were served by Mrs. Howard Oltz, James Lightner and Fred Hitt.

Nov. 23 we were to present Bernard Piché in the first of three recitals by concert artists at Trinity Episcopal Church in San Jose. The other two recitalists will be Marcel Dupré and Richard Ross.

MARJORIE MARSHALL BONNE, Recorder.

Long Beach, Cal., Chapter.

The Long Beach, Cal., Chapter held a meeting Nov. 9 at the Second Presbyterian Church, with Olaf Frodsham as host. In view of several vacancies among the officers, the executive committee announced that it had elected Emerson Cox dean, Raymond Parmelee sub-dean and Virginia Davison reporter. It was proposed that the executive committee investigate the possibility of publishing a monthly news letter containing advance notices of special services by members.

Robert Platt and Olaf Frodsham played several organ numbers suitable for Advent and Christmas. There was also offered for perusal additional music of this type through the courtesy of Marie Lyman and Raymond Parmelee. Judy Moreland was in charge of the refreshments for the social hour.

VIRGINIA LOVELOCK DAVISON, Reporter.

Northern California Chapter.

The Northern California Chapter has engaged Marcel Dupré for a recital Jan. 6 at Trinity Episcopal Church, San Francisco, and there is a plan on foot to underwrite his concert by means of the members each pledging to buy five patrons' cards, these to be rendered in lieu of a contribution when an offering is taken at the recital. California laws do not permit an admission charge in churches.

The Christmas dinner will be held at the Church of the Latter-Day Saints in Berkeley Dec. 28 at 6:30.

Ludwig Altman's organ and orchestra program at Temple Emanu-El in San Francisco Nov. 7 was distinguished by fine organ playing. As a novelty he presented Ellis Koh's colorful and attractive Passacaglia for organ and strings. This should be welcomed as a valuable addition to organ ensemble repertoire.

Lucille Blake played a brilliant program at Calvary Presbyterian Church Nov. 16, in which the Reubke Sonata was outstanding.

Richard Purvis' distinguished artistry drew the usual large audience for his monthly recital at Grace Cathedral. Featured on his program was William Walton's Introduction and Toccata, an interesting early English composition.

Our dean, W. Allen Taylor, is reported recovering from his illness.

FREDERICK FREEMAN, Registrar.

Recital Series in Columbia, Mo.

The Stephens College student group at Columbia, Mo., is sponsoring a series of recitals in the college auditorium the first and third Sundays of each month. Nesta Williams, F.A.G.O., began the series Oct. 17. It will be continued by Dr. Robert Karsch, Heinz Arnold, Margaret Dorroh Carmean, Mrs. Frieda Vogan, William C. Bedford, Dr. Charles Vogan and Luther T. Spayde. This series has been well received by the college and the community.

There are thirty members in the group this year. The president is Lucile Ford, the vice-president Nancy Rinciffe, corresponding secretary Carrollyn Williams and the recording secretary and treasurer Marjorie Wood.

Meet With Decatur Ministers.

The Decatur, Ill., Chapter held a fellowship meeting of clergymen and church musicians Nov. 9 at the First Presbyterian Church. It was encouraging to have over twenty-five church musicians and clergymen present. Dr. E. E. Freed, min-

ister of the church, presented an excellent discussion of "Church Music from the Minister's Point of View." Dr. Freed mentioned the danger of church music becoming more like a concert and secular in nature. Excerpts from "Crescendo in the Choir Loft," by Florence Willis Bean, were read by Paul Swann, dean of the chapter. All those in attendance were given lists of "Wedding Music Appropriate for a Church Service" and "Good Music from Your Radio."

The Decatur Chapter was to act as host Nov. 30 when Warden Elmer was to speak at a combined meeting of the chapters from Champaign-Urbana, Peoria, Springfield and Decatur.

HAROLD L. TURNER.

Choir Clinic in Lansing, Mich.

The Lansing, Mich., Chapter featured a choir clinic at its monthly meeting Oct. 26 in the First Presbyterian Church. A thirty-voice choir, directed by W. R. McIntire, sang appropriate anthems. Dean Elckmeyer announced that Mr. McIntire will also conduct the performance of "The Messiah" sponsored jointly by the city recreation department and the chapter. To date 165 voices are participating.

It was announced that Mrs. L. B. Sholl, charter member of the chapter, has organized a branch chapter of students at Michigan State College in East Lansing, with Jack Ferris as regent and Richard Peek as sub-regent.

Refreshments of cider and doughnuts were served.

JAN WEAVER, Registrar.

Alamo Chapter.

The Alamo Chapter opened its fall season with a picnic at High Cliff, the beautiful ranch retreat of Walter Faust in New Braunfels, Tex., Sept. 20.

The next meeting was held Oct. 11 at St. Luke's Episcopal Church, San Antonio, Tex. Eric Harker, choir director at the church, gave a talk on the music of the Episcopal Church and the choir sang the music of morning prayer and the communion service, with Joyce Chamberlain as organist. About sixty-five guests and members were present for the program and social hour which followed.

Officers for the '48-'49 season are: Dean, Miss Mary Beth Mewborn; sub-dean, Eric Harker; secretary, Mrs. Kathryn Ball Rush; registrar, Miss Joyce Chamberlain; treasurer, Lee Norrell; chaplain, Dr. Floyd Bash; parliamentarian, Miss Marguerite Richter; auditors, Robert Reed and Dean Redburn.

JOYCE ERBE CHAMBERLAIN, Registrar.

Ogden, Utah Chapter.

The monthly meeting of the Ogden, Utah, Chapter was held at the Mormon Tabernacle in Ogden Nov. 13. After the business session Wayne N. Devereux, assistant organist, gave a recital. When Mr. Devereux had concluded, Mrs. Elizabeth Stewart, dean, thanked Mr. Devereux for the program and pointed out the advantages of joining the Guild.

DEE WOODS, Secretary.

Rochester Chapter.

The October meeting of the Rochester, N. Y., Chapter was held Oct. 25 in the Free Methodist Church, with Mrs. H. H. Harmon, the church's organist, acting as hostess. After the brief business session, conducted by Dean J. Elmore Jones, the evening was devoted to an inspection and demonstration of the recently installed Wurritzer electronic organ. Several members played selections to display the resources of the instrument.

J. H. RICHMOND, Registrar.

Two Programs in Waverly, Iowa.

The Waterloo, Iowa, Chapter met Oct. 12 at Waverly for two interesting programs. First the members went to St. Paul's Lutheran Church, where the student group of the chapter presented Miss Betty Kroll, who gave the following program: Prelude in B minor and Trio-Sonata, Bach; Concerto, "Cuckoo and Nightingale," Handel. Then the group followed the chimes across the street to

where Kenneth Cook of Waverly played the following: Rigaudon, Campra; "West Wind," Rowley, and "The Ninety-fourth Psalm" Sonata, Reubke.

After these well-played programs a reception was held in the parlors of the Methodist Church, where Mrs. E. Liebmohr and Mrs. Earl Stewart presided as hostesses.

MRS. ADELAIDE E. ALTLAND.

Handel Concertos Denver Topic.

The November meeting of the Rocky Mountain Chapter was held Nov. 15 at the piano store of Thomas R. Walker in Denver. At the business meeting six new members were introduced. The subject for the evening was the organ concertos of Handel. Miss Lois Welle read a very interesting paper on Handel. William F. Spalding played the Tenth Concerto and David Pew played selections from the Fifth and Sixth Concertos. The Connsonata electronic organ was used and the orchestral parts were played on the piano by Mrs. Alice Fellows.

MYRTLE FREELAND, Acting Secretary.

Middlesex Chapter as Guests.

Mr. and Mrs. Leonard Lipman entertained the Middlesex County Chapter at their home in New Brunswick, N. J., on the evening of Nov. 1. Dean George Huddleston conducted a business meeting and spoke briefly of the national convention in St. Louis. An interesting program for the coming year has been planned. It will include a lecture by Canon West of the Cathedral of St. John the Divine Dec. 7, a lecture by Dr. Howard D. McKinney of Rutgers University in February and a Guild service in April. The Princeton and Middlesex Chapters are making arrangements to bring Paul Callaway for a recital in May. This recital will be played at the Princeton Chapel. After the meeting Mr. Lipman gave an entertaining program on the Hammond electronic organ.

LILLIA M. SVENDSEN, Secretary.

Watts Is Minnesota Topic.

The Minnesota Chapter had a joint meeting with the Twin Cities Choirmasters' Association in Calvary Lutheran Church, Minneapolis, Nov. 6. The Rev. Alton Motter spoke on the life of Isaac Watts, the hymn writer, and Rupert Sircorn played some of his hymns. Following this program Earl Barr, organist of St. Paul's Evangelical and Reformed Church, St. Paul, played an organ recital.

Previous meetings this season were held Sept. 20 and Oct. 10. In September Mr. and Mrs. Emil Schaeffer of Minneapolis entertained Guild members in their home. Echoes of the convention were cleverly presented by Ann Coddling and Dorris Thomas, two of nine delegates from Minnesota at the St. Louis convention.

Oct. 10 Guild members made a pilgrimage to Red Wing, where a recital was played in Christ Episcopal Church by Roberta Bailey of Minneapolis and Frank Steinhouser of St. Paul. The combined choirs of Christ Episcopal and the First Presbyterian Church sang a group of four anthems, directed and accompanied by Mr. Thomas, organist and choirmaster of Christ Episcopal Church. Immediately following the recital the Rev. Monroe Bailey, rector of the church, entertained seventy guests at a buffet supper of turkey and all the trimmings.

Dorris Thomas has been chosen as general chairman for a regional convention to be held in the Twin Cities in June, 1949.

MRS. A. J. FELLOWS, Dean.

Program of Films in New Haven.

The first fall meeting of the New Haven Chapter was held Sunday evening, Sept. 26, in the parish rooms of St. John's Episcopal Church, New Haven. The program was devoted to the showing of the film "Singing Pipes" and a film produced by the Bell Telephone Laboratories illustrating the action of the vocal chords in singing. As an interlude between the two films recordings made on the Aeolian-Skinner organ in Christ Church, Cambridge, Mass., were played.

REGINALD A. E. SMITH, Sub-dean.

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Test Pieces, June, 1949, Examinations. FELLOWSHIP (F.C.C.O.).

One piece to be chosen from each group (A, B and C).

A. Bach, Trio-Sonata No. 5 (second and third movements) and Prelude and Fugue in G major (Novello, book 8, page 112); Wesley, Choral Song and Fugue (Novello); Rheinberger, Fugue, from Sonata No. 3 (Pastoral).

B. Handel, Overture to "Orlando," arranged by Henry Ley (Stainer & Bell); Delius, "On Hearing the First Cuckoo in Spring," arranged by Fenby (Oxford); Franck, "Piece Heroique."

C. Widor, Scherzo (Symphony No. 4); Vierne, "Carillon de Westminster" (Durand); Dupré, "Finale, 'Ave Maris Stella'" 4 (Novello); Alain, "Litanies" (Durand).

ASSOCIATESHIP (A.C.C.O.).

One piece to be chosen from each group (A and B).

A. Bach, Little G minor Fugue (Novello, book 3, page 84); Trio-Sonata No. 3 (first movement); Fugue in C minor (Novello, book 3, page 80); Willan, Prelude and Fugue in B minor (Novello).

B. Bancroft, Pastorale (Oxford); Howells, Psalm Prelude No. 2 in E flat (Novello); Jongen, "Chant de Mai" (Chester); Vierne, "Divertissement" (Twenty-four Pieces in Free Style, book 1); Messiaen, "Le Banquet Celeste" (Leduc).

FREDERICK C. SILVESTER,
Registrar for Examinations.

Brantford Center.

On Nov. 13 the Brantford Center entertained the centers from Galt, Kitchener and Hamilton at Grace Anglican Church. The speaker for the evening was Ernest White, well-known American organist and principal of the Music Teachers' College at the University of Western Ontario. Mr. White's subject was one on which he is an expert—the registration of seventeenth and eighteenth century music—and his sincerity and knowledge of his subject left a lasting impression on his audience, most of whom went home in impatience to get to their own organs and try out some of Mr. White's teachings. Mr. White concluded his lecture with a brief recital.

Refreshments were served in the parish hall under the direction of Mrs. H. Marlatt. Announcement was made of the opening of a new organ at the Brant Avenue United Church and a recital to be given there by Gerald Bales, assisted by Nicolette Ysaye, soprano, Dec. 9.

George Fox, A.R.C.O., gave a talk and demonstration before the Brantford Center Oct. 16 on the choral recording of "The Dream of Gerontius," by Elgar. The meeting was held at the home of Mrs. George Cromar. Plans were made for the Christmas carol festival in December. Luncheon was served by Mrs. Cromar and Mrs. Marlatt.

MRS. MARY BAKER, Secretary.

Toronto Center.

A meeting of the Toronto Center was held Nov. 2 at the Deer Park United Church, with John J. Weatherseed, organist and choirmaster of that church, giving a fine address on R. Vaughan Williams. We are accustomed to hearing lectures on outstanding musicians who have passed on, but here we have one who is still creating music of the best quality and, as the speaker said, no one can predict what will come next from his pen. Even though he is advanced in years he seems to reveal the fire of youth in his compositions. Mr. Weatherseed took us through his years of study in England and then on to the continent. He studied in Berlin and finally in France with Ravel. He no doubt acquired from him his ability to make such good use of rhythm and dissonance.

We should mention Mr. Vaughan Williams' great use of folk-tunes. There is a hint of these even in the large works, such as the symphonies. We were told that he used to go into the homes of the

villagers to hear them sing the folksongs and record them on the old-style machine before the disc record was produced.

Mr. Weatherseed interspersed his remarks by playing records, running from such lovely numbers as "I Am Seventeen Come Sunday" and "The Lark Ascending" to the great Symphony in F minor. The numbers played included incidental music to "The Wasps," "Flowers of the Field," the Symphony in D major, etc.

Reference was made also to the composer's love for the church and, as we know, he wrote much music for use in the service. He was music editor of "The English Hymnal," published in 1908.

Miss Muriel Gidley, chairman of the Toronto Center, was in charge of the meeting. Dr. Charles Peaker, in his usual capable manner, expressed to Mr. Weatherseed the thanks of the members in attendance. A social half-hour was enjoyed at the close of the meeting and refreshments were served.

T. M. SARGANT.

St. Catharines Center.

The November meeting of the St. Catharines Center took place Sunday evening, Nov. 7, at St. George's Anglican Church. This was a recital meeting and the recitalist was Eric Dowling, F.C.C.O., president of the college. Mr. Dowling was in good form and in spite of some handicaps due to the condition of the organ gave us an hour of fine playing which was enjoyed by all of the large congregation present. He played compositions by Scheidt, Martini, Bach, Willan, Rowley, Peeters, Karg-Elert and Vierne. It was a comprehensive program, representing the old masters and contemporary composers, and Mr. Dowling showed excellent judgment and good taste in his choice of registrations.

A business meeting followed the recital. It was decided to present a program of Christmas carols of general public appeal, by the combined church choirs of the city, Sunday evening, Dec. 12, the offerings to aid the B.O.R.F. A. C. Hannahson was elected chairman of this feature, with Lewis Jones, Douglas Campbell and Eric Dowling making up the committee. Refreshments concluded a very worthwhile evening.

BERNARD A. MUNN, Secretary-Treasurer.

Hamilton Center.

The Hamilton Center held its first meeting of the season at Zion United Church Oct. 17. The Rev. R. A. Steed extended a cordial welcome to the organists. Chairman Leslie Sommerville conducted a short business meeting. James Weston showed three films which were educational and very entertaining. Harry J. Allen moved a vote of thanks to Miss Jessie Gray, organist and choirmaster, for convening the program and social hour.

A very happy event took place at St. John the Evangelist Church Nov. 1, when Ernest H. Crickmore celebrated the completion of forty years of service as organist and choirmaster. The occasion took the form of evensong, followed by a reception and presentation to Mr. and Mrs. Crickmore in the parish hall.

Sunday evening, Nov. 7, Harold D. Jerome played a program, assisted by the Good-Deed Classic Singers, directed and accompanied by Leslie Sommerville, in support of the B.O.R.F.

CHARLES A. SNIVELY, Secretary.

Kitchener Center.

The October meeting of the Kitchener Center was held at the Church of the Good Shepherd Saturday evening, the 23d. Miss Muriel Gidley of Toronto gave a very inspiring and practical lecture on choir conducting. A mixed choir of twenty-five voices chosen from the choirs in the city sang the following numbers under her capable direction: "Open The Gates," Harrison; "Come, My Way, My Truth, My Life," Tomblings; "Fight the Good Fight," Rhodes, and a Christmas carol, "A Shepherd Band," Praetorius. A vote of thanks was extended to Miss Gidley by Eugene Fehrenbach and the choir members were thanked by Glen Kruspe. Refreshments were served by Dorothy Peterson.

AGNES FISCHER, DIAPASON Secretary.

Oshawa and District Center.

The October meeting of the Oshawa and District Center was held at the home of the chairman, W. G. Rapley, and a number of members were in attendance from Oshawa, Whitby, Port Hope and Bowmanville, and a visiting member from Goderich. The films "Finlandia," on the composer Sibelius and his works, and "Singing Pipes," portraying the construction of the organ by Casavant Freres, were shown. Several of those present had responded to the suggestion that members bring hymn-tunes of their own composition to be sung by an impromptu choir and some interesting and attractive material was produced in this connection.

At the business session arrangements were discussed for the recital by Miss Muriel Gidley Nov. 15 and the annual carol service sponsored by this center, scheduled for Dec. 12. Reference was

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made also to the January meeting, when an Oshawa Center member, Mrs. J. P. Mangan, will conduct her Elizabethan Singers in the Pergolesi "Stabat Mater." Preliminary discussion took place with regard to this season's effort for the B.O.R.F.

At the conclusion the social convenor, Miss M. Dillon, assisted by Mrs. Rapley, served refreshments, and Cecil Walker voiced warm appreciation to the chairman and Mrs. Rapley for inviting the center to meet in such pleasant surroundings. ELIZABETH R. WELLER, Secretary.

W. AUGUSTUS WHITE DIES SUDDENLY IN TRENTON BANK

W. Augustus White, sub-dean of the Central New Jersey Chapter, A.G.O., died suddenly Oct. 15.

Mr. White had been an active member of the Guild for many years, having served as chapter dean a number of years ago. Interested in organ construction, he had a large reed organ in his home at Morrisville, Pa., which he had electrified, and he and Mrs. White were hosts to Guild members on many occasions. He served as organist at the Central Baptist Church of Trenton for a number of years and had filled the position at the First Methodist Church of the same city for over twenty-five years. He was also organist for the Scottish Rite Cathedral in Trenton.

Mr. White was stricken while on duty as a teller at the Trenton Trust Company and died within a half-hour. Funeral services were in charge of the Rev. John B. Oman of the First Methodist Church. Survivors are his widow, Mrs. Bessie Gruesser White; two brothers, J. Leslie and Albert M. White of Morrisville, and two sisters, Mrs. Herbert Jamison of Newtown, Pa., and Mrs. Etta M. Frantz of North East, Md.

"W. NORMAN GRAYSON DAY" AT CHURCH IN ORANGE, N. J.

W. Norman Grayson, director of music at Centenary Junior College, was honored with a special musical program Sunday afternoon, Nov. 14, at the Methodist Church in Orange, N. J. To celebrate the beginning of Mr. Grayson's tenth year as organist and choir director of the church, the choir presented Joseph W. Clokey's oratorio "The Temple" as the climax of a day known as "W. Norman Grayson Sunday." The service opened with the Chorale Prelude on "Manoah," a composition which Mr. Grayson wrote for the occasion.

Among congratulatory messages read at the service were those from Earl B. Collins, dean of the Metropolitan New Jersey Chapter of the American Guild of Organists; George Douglas Hofe, president of the board of trustees of the Carteret School; President Edward W. Seay of Centenary Junior College and Dr. Everett F. Hallock of Rutherford, N. J., minister of the Methodist Church of Orange when Mr. Grayson was appointed organist. In the choir were Mrs. Grayson, alto, and Mr. Grayson's father, James Grayson. The Graysons' older son, David, served as acolyte.

Before going to his present post Mr. Grayson served as organist and choir-master in churches of Woodhaven, Long Island; Brooklyn and Newark. He is a charter member of the Beta Gamma Chapter of Phi Mu Alpha Sinfonia and a member of the executive committee of the Metropolitan New Jersey Chapter of the American Guild of Organists, of which he has been dean for three terms. Mr. Grayson is the Eastern division chairman of the junior college curriculum consultant group of the Music Educators' National Conference.

Leonard Herrmann, M. Mus.

Organist

EVANSTON, ILL.

STUDENT GROUP AT LINFIELD COLLEGE



THE NEWLY-FORMED A. G. O. student group at Linfield College, McMinnville, Ore., where the cause of the organ is being promoted under the teaching and guidance of Franklin Mitchell, is shown in this picture. On Nov. 17 a group of Guild members from Portland were guests at a special meeting to institute the student group. Four of the students played a program which included the following: Fugue in G minor, Bach; Adagio (Second Symphony), Widor, and Toccata and Fugue in D minor, Bach (Carmen Meisen); Prelude and Fugue in C and Chorale Prelude, Bach (Evelyn Thompson); "Suite Gothique," Boellmann (Jean Praetorius); "Jagged Peaks in the Moonlight," Clokey (Bernice Pohl). The visitors met at the college commons for dinner and then went to the chapel for the performance by the students and greetings by the dean of the chapter, Paul Bentley.

The students are acquiring the good habit of reading THE DIAPASON, with two copies always in the practice studio

and one in the general library, writes Mr. Mitchell.

Those in the picture from left to right are: Seated, Leone Van Hine, McMinnville; Bernice Pohl, Portland. Front row, standing: Frances Meyer, Miles City, Mont.; Phyllis Burkhard, Twin Falls, Ida.; Evelyn Thompson, Mariposa, Cal.; Franklin Mitchell, Linfield; Alice Fulham, McMinnville; Bernice Zahler, Portland; Mrs. Ruth Taylor, McMinnville; Thane Curry, Miami, Fla. Rear row, standing: Barney Barnes, Seattle, Wash.; Carmen Meisen, Depoe Bay; Jean Praetorius, Yakima, Wash.

ANTON W. DROGE, organist and choir-master of St. Luke's Lutheran Church, directed the Long Island Lutheran Chorus, combined with the choir of the Hanson Place Methodist Church, at the Reformation Day service held at the Hanson Place Church, Brooklyn, N. Y., Oct. 31. The service was under the auspices of the Protestant Council of the City of New York. David Hudson Smith of the Hanson Place Church was at the organ.

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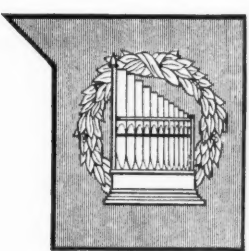
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CHICAGO, DECEMBER 1, 1948

Organist as College President

Congratulations are in order from his fellow organists to Dr. Albert Riemenschneider on his election to the presidency of Baldwin-Wallace College. Likewise the organ fraternity is to be congratulated on the fact that one of its number is so honored. Though Dr. Riemenschneider has accepted the appointment as a temporary occupant of the office, everyone who knows him and his achievements is aware of his qualifications for the position. It is doubtful that anyone has done more for this college to make it nationally famous. The Bach festivals, the excellent department of music and the organ teaching at the institution in Ohio have done much to make it known throughout the nation. So it is fitting that this fine musician should be summoned out of his retirement to undertake the administrative responsibilities borne for so many years by his father.

The promotion of an organist to become a college president is not unprecedented. Several years ago Dr. Daniel A. Hirschler was taken from his work at the head of the musical faculty at Emporia College, in Kansas, to assume the presidency, and he has served with success.

It is beginning to be recognized that the cultural background and the scholastic preparation required to be a competent organist are such as to fit him for the highest honor a college can bestow.

More Wedding Programs to Guests

Sending out to invited guests of the program of wedding music may become an established custom. We hope so. The article in our October issue telling of the experiences of Harold Fink in New York City and listing some of his offerings in recitals preceding the ceremony has served to disclose that in Canada an organist has had the same rare experience which Mr. Fink placed on record. Dr. Charles Peaker of Toronto has been good enough to send to THE DIAPASON the printed program which he played June 19 at St. Paul's Anglican Church for the wedding of Mary Evans and George Taylor Gale. For the benefit of organists in all parts of the land who are called upon to play for large weddings we reproduce the list of compositions played by Dr. Peaker: Fantasia and Fugue in G minor, Bach; "Chant de Mai," Jongen; "Naiades," Vierne; "The Musical Clocks," Haydn; "Benedictus," Karg-Elert; Wedding March ("Lohengrin"), Wagner; Scherzo, Willan; Intermezzo, First Symphony, Widor; Wedding March, "A Midsummer Night's Dream," Mendelssohn.

George T. Michel, Voicer

There is a small company of men who have a very important part in making the organ and organ music beautiful, but who are almost never in the public eye, whose names seldom are printed, who never take a bow with the recitalists when an instrument is opened, who do their work behind

soundproof walls in secluded corners of organ factories. They are the voicers. Few persons except those familiar with organs ever think of them. Yet they breathe life into the cold metal and wood.

George T. Michel, who died in Chicago in November, as recorded in our news columns, was prominent in this group of men by virtue of a long career as chief voicer in the organ factory of the W. W. Kimball Company. Many organists were familiar with the fine quality of his work. He had passed the three-score-and-ten mark and his lifework was finished when his employers gave up organ building. An organist and choir director as well as a voicer, Mr. Michel for years presided at the organ in his church, of which he was a devout member. He was present, though inconspicuously, at organ recitals in Chicago and never missed the performances of the outstanding artists.

The trumpets to which he gave character may never sound a fanfare for this modest, cheerful and friendly man, but the voices George Michel created will endure for generations in the pipes to which he gave their speech.

ORGAN AND HARPSICHORD COMBINED WITH ENSEMBLE

An interesting and unusual program of music of the eighteenth century for harpsichord and organ, with flute and strings, was presented in Town Hall, New York City, Oct. 21 by Edith Weiss Mann, harpsichordist, and Ernest White, musical director of the Church of St. Mary the Virgin, at the organ. They were assisted by Mildred Hunt Wummer, flutist, and Felix Galimir, violinist, and an ensemble of string instruments in the following program: Concerto No. 1, in G minor (for organ, strings and harpsichord), Handel; Passecaille, de Lalande; "Les Cyclopes" and Musette, Rameau, and Sonatas in F major and E major (for solo harpsichord), Scarlatti; Sonata in B flat major (for flute, harpsichord concertante, organ), Telemann (first performance in the United States); Concerto in D minor (for harpsichord and strings), Bach; Sonata in C major (Allegro), Sonata in F major (Allegro) and Sonata in C major (Allegro) (for organ, strings, basso continuo), Mozart; "Brandenburg" Concerto No. 5, in D major (for flute, violin, harpsichord, strings), Bach; Concerto No. 5, in F major (for organ, strings, harpsichord), Handel.

"Every work presented could be commended for scholarly approach, refinement of feeling and sure grasp of classic style," wrote Noel Straus in his review, a column in length, in the *New York Times*. "The offerings were most carefully detailed, and taken in its entirety this was an evening of genuine music-making for the love of the art and not for self-exploitation."

"Mr. White, who favored the authentic type of registration of Bach's time, contrasted reed tone in the solo passages of the first movement with diapason tone in the richly textured tutti, a juxtaposition which worked with impressive results. And throughout the other divisions his performance was as admirable in choice of colors, crispness of phrasing and rhythmic allure."

THREE SPECIAL PROGRAMS

AT ST. BARTHOLOMEW'S IN N. Y.

St. Bartholomew's Church in New York will present three musical programs on Wednesday evenings in Advent at 8:30 o'clock. On Dec. 8 Owen Brady will play a program of organ music by Bach, Pachelbel and Karg-Elert. Ralph Mendelson, violinist-violist, and Joyce Flissler, violinist, will join Mr. Brady in the performance of the Concerto in D minor for two violins by Bach and the Partita for violin, viola and organ by Walter Piston.

Organ works of Franck, Elgar, Howells and Vierne will be presented by Harold Friedell Dec. 1. Lucius Metz will sing the four hymns of Vaughan Williams for tenor, organ and viola obbligato. Eugenie Limberg Dengel, violinist, will play the Adagio from the Cello Concerto by Elgar.

For the final program, Dec. 15, Mr. Friedell will direct the choir in the Advent and Christmas portions of "The Messiah," by Handel. The soloists will be Ruth Diehl, soprano; Lydia Summers, contralto; Lucius Metz, tenor, and Myron Sands, baritone.

Statement of The Diapason

Statement of the ownership, management, circulation, etc., required by the act of Congress of Aug. 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946, of THE DIAPASON, published monthly at Chicago, Ill., for Oct. 1, 1948:

State of Illinois }
County of Cook } ss.

Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the publisher of THE DIAPASON and that the following is, to the best of his knowledge and belief, a true statement of the ownership and management of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—S. E. Gruenstein, 25 East Jackson Boulevard, Chicago 4, Ill.

Editor—Same.

Managing editor—None.

Business manager—None.

2. That the owner is (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given):

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are (if there are none, so state): None.

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S. E. GRUENSTEIN.
Sworn to and subscribed before me this 28th day of September, 1948.
[SEAL] JANET PEARSON.
[My commission expires Nov. 13, 1949.]

LISTS 1,400 COMPOSITIONS

FOR ORGAN BASED ON HYMNS

After four years of intensive research the "Hymnal 1940 Companion" is soon to be published. This 800-page work, prepared by the joint commission on the revision of the Hymnal of the Protestant Episcopal Church, contains exhaustive essays on the history, source, etc., of each text and tune in the "Hymnal 1940," with biographies of all composers and authors.

Of special interest to organists will be a list of over 1,400 compositions for organ compiled by Bernice Fee Mazingo of Indianapolis. These compositions use thematic material from the tunes in the "Hymnal 1940" and are arranged in numerical order by tune numbers, with ample cross references. Three hundred and eighty-five composers appear in the list. Karg-Elert has the largest representation, with thirty-five compositions; Garth Edmundson is second with thirty; Reger has twenty-eight, Bach twenty-seven and Marcel Dupré twenty-five.

No attempt has been made to show which works are out of print.

Since the list has gone to press, the compiler has received a number of notices of reprints and new editions as well as new compositions. Should a particular number be found, after careful inquiry, to have been out of print for some time, photostatic copies may be obtained, as the compositions listed are for the most part

Looking Back Into The Past

Thirty-five years ago the following news was recorded in the issue of Dec. 1, 1913—

The new Skinner organ in St. Thomas' Church, New York City, was opened with a feast of music. On Nov. 12 T. Tertius Noble, who had come to St. Thomas' in the spring, gave his first recital before a New York audience. Will C. Macfarlane, Charles Heinroth and Arthur S. Hyde were others who gave recitals on the new instrument.

THE DIAPASON made explanation and apology in the following editorial for a false report of the death of the French organist and composer Theodore Dubois:

Usually we are glad when we are right. This time we are delighted to have been wrong. Theodore Dubois, whose death was recorded in the November issue of THE DIAPASON, as it was in the daily press of two continents and the musical papers as well, is alive. We have his word for it and know him to speak only the truth. * * * The report that he had met with a fatal accident was taken for accurate generally in the musical world, until the denial was issued in France, and with Mr. Eddy we say: "Our mourning has been turned into dancing."

It seems that M. Dubois entertained the strongest doubts of the truth of the reports of his demise as soon as he read them. "Fiat Lux," he said, and forthwith wrote to the editor of the leading musical paper in Paris that he was not "In Paradisum," and that any "Cortège Funèbre" played for him was grossly previous. "Laud Deo," said the editor, and the good news was sent across the seas, reaching THE DIAPASON through Dr. Carl, whose watchful eye was the first to see it. So we may close this recital with "Alleluia."

Twenty-five years ago the following news was recorded in the issue of Dec. 1, 1923—

The performance of all of Bach's works for the organ by Marcel Dupré in ten recitals at the Church of St. Andrew and St. Paul in Montreal was reviewed by Dr. Alfred E. Whitehead for THE DIAPASON.

The Illinois Chapter, A.G.O., held its first dinner of the season at the Cordon Club Nov. 6 and among the guests were Marcel Dupré, Clarence Eddy and Wilhelm Middelschulte.

Ten years ago the following news was recorded in the issue of Dec. 1, 1938—

The large Skinner organ in the Washington Cathedral was dedicated and a recital was played before a large congregation by Robert G. Barrow.

Harry B. Jepson announced that he would retire from his position at Yale University the next summer, after long service.

St. Thomas' Church in New York paid tribute to Dr. T. Tertius Noble on his twenty-fifth anniversary as its organist and choirmaster.

Louis Vierne told of his study with Widor in the latest installment of his reminiscences, translated for THE DIAPASON by Esther Jones Barrow.

Bach was denied protection from desecration by those who distort his music into "swing" rhythms on the air, the Federal Communications Commission finding itself powerless to interfere.

According to Census Bureau statistics the value of organs built in the United States in 1937 was nearly \$5,000,000.

in either the private library of Mrs. Mazingo or in the Library of Congress, Washington, D. C.

This list should be of pronounced value to the church organist wishing to integrate his part of the service more effectively. It should aid not only in selecting preludes based on a particular hymn of the day, but also in planning an entire season, since the "Hymnal 1940" and thus the organ list are arranged according to the church year. Many tunes are common to the hymnals of other denominations, so that the use of the list is not limited to organists of the Episcopal Church. Space is left to enable the organist to add titles from his own library and new publications.

ROBERT AMERINE will leave St. Paul Presbyterian Church to take the position of organist and choirmaster at the Arch Street Presbyterian Church, Philadelphia. The Arch Street Church is one of the leading churches in the Presbyterian denomination. In addition to his duties at the church Mr. Amerine will continue as assistant recitalist at the John Wanamaker store, Philadelphia.

ALBERT RIEMENSCHNEIDER

ALBERT RIEMENSCHNEIDER
MADE PRESIDENT OF COLLEGE

Dr. Albert Riemenschneider, who retired a year ago after fifty years as head of the conservatory of music at Baldwin-Wallace College, Berea, Ohio, and who is an organist and authority on the works of Johann Sebastian Bach, has been elected acting president of the college. The director emeritus of the conservatory was called out of retirement by the trustees to succeed Dr. Louis C. Wright, president for fourteen years. Dr. Wright was named president emeritus.

Dr. Riemenschneider was born in Berea, Aug. 31, 1878, and won a bachelor of arts degree from Baldwin-Wallace in 1899. Later he studied in Paris, spending a year and five summers in the French capital and in Vienna. He became interested in music as a boy and began his studies with his father, Dr. Carl Riemenschneider, who was president of German Wallace College, which was united with Baldwin University in 1913 to form the present school. The elder Riemenschneider headed his school for nearly fifty years.

The acting president, through his work of a half century at the conservatory of music, achieved national fame. He became a Bach enthusiast, taught the organ and gave recitals in all parts of the country. His organization of the annual Bach festivals at Berea brought him national fame. His interest in Bach, which began almost at the same time as did his interest in music, resulted in his being one of few Americans to own the composer's complete works.

CHOIRS UNITE IN PROGRAM

GIVEN AT GREAT NECK, N. Y.

The choir and soloists of All Saints' Church, Great Neck, N. Y., assisted by the choir of St. Bartholomew's Church, New York City, presented a program of choral music in the parish hall Nov. 3. Harold Friedell and Owen Brady, organist and assistant organist of St. Bartholomew's, were the organist and pianist for this occasion. Hugh McEdwards, organist and choirmaster of All Saints', was the director. The concert was a feature of the annual patronal festival of the parish, commemorating this year the sixty-first anniversary of the consecration of the church. The program included: "Blest Pair of Sirens," Parry; "Lament for Beowulf," Hanson; "Serenade to Music," Vaughan Williams; "The Chambered Nautilus," Miles; "Angelus" and "The Snow," Elgar.

THE WEST END Presbyterian Church, New York City, will begin its musical season Dec. 12 when it will present the oratorio choir of the Westminster Choir College in Handel's "Messiah." The soloists will be Thelma Votipka, Nena Williams, William Hain and John Baker. This and other oratorios and musical programs will be under the general direction of Lester W. Berenbroick, organist and choir director of the church. On Thanksgiving and Christmas Sundays Mr. Berenbroick will conduct the West End choirs in a series of four programs featuring works by Mozart, Holst, Maunder, Bach and others.

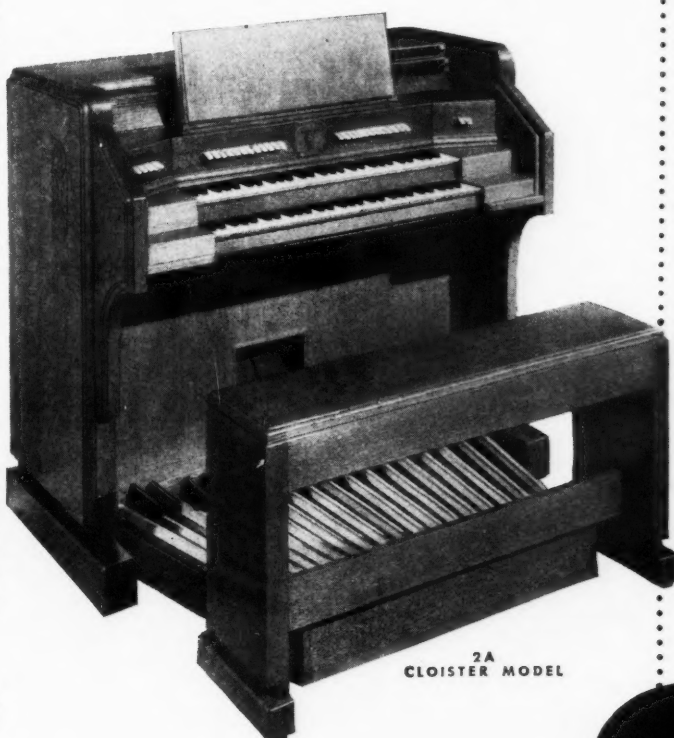
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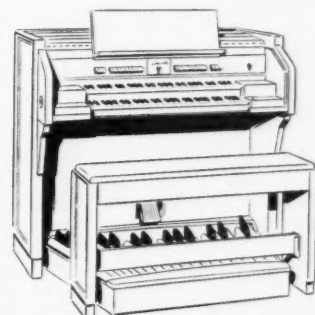
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She Shall Have Music

[The following editorial, under the title given, was published in the St. Louis Post-Dispatch Oct. 28, after an address by Dr. Spach before the Missouri Chapter, A.G.O.]

Barrett Spach, head of the organ department at Northwestern University, is evidently no specialist in how women want to feel at weddings. He proposes to junk "I Love You Truly," "Because," "At Dawning" and suchlike, which he says weddings are teary enough without, and play instead such pastoral works as those of Bach, Couperin and Purcell.

The idea that weddings can ever be teary enough is just the sort of silly notion that would occur to a man. For mother, aunts and other distaff kin the music must speak of parting and sacrifice, even though the young couple will make

their home with the bride's parents. For sisters and girl friends it must breathe the sweetness of romance, which is heart-breakingly sad when frustrated and heart-breakingly beautiful when it isn't.

Mr. Spach, or whoever is, as they say, at the console, is not merely producing music, he is manufacturing memories. Along with the flower that will crumble in an envelope in the jewel box, the lace that will yellow in the trunk in the attic, there will go down through the years the recollection of the bride's second cousin from Schenectady singing "Yours Is My Heart Alone."

And any time any of the women present hear it ever after—which will probably be oftener than they will hear of Bach, Couperin and Purcell put together—they will get the same delicious feeling, all over again.

That, in general, is what Mr. Spach and his fellow organists are up against,

and a more foreordained conclusion we never saw.

THE CHOIR OF THE SCHOOL of church music of the Southern Baptist Theological Seminary, Louisville, Ky., gave a "service in song" at the Norton Hall Chapel in the choral vesper series Nov. 14. Donald Winters was the director and Kenneth Pool the organist. The choral numbers included the following: "Cherubim Song," Tschalkowsky; "We Sing to Thee," Tcherépin; "Lord, We Cry to Thee," Zwingli-Dickinson; "Heavenly Light," Kopyloff-Wilhouisky; "Dear Christians, Rejoice," Lundquist; "The Omnipotence," Schubert.

CHRIST TEMPLE, INDIANAPOLIS, Ind., will soon have a new three-manual Kilgen organ. Installation is planned for this month. The organ will be placed in two chambers, adjoining the chancel, and the console is of the wing type. Plans are being formulated for a dedication the latter part of December.

Choice of Hymns and Their Performance of Vast Importance

[At a recent meeting of the Southern California Council of Protestant Churches, Mr. Barnes, distinguished church musician and composer, read the following paper on "The Modern Use of Hymns."]

By EDWARD SHIPPEN BARNES

As used in the present-day hymn-book, a hymn is a religious lyric, in definite meter, set to music. The origin of the hymn is very ancient, dating back to the old Jewish times, long before the Christian era. Hymnody has gathered much material from the early Christian hymns in Greek and Latin, principally preserved by the Catholic Church. As verse with meter, the early Catholic hymns were of great importance and many of them were very beautiful. The most beautiful hymn we have is the English translation from the Latin, "Jesus, the Very Thought of Thee." The English hymn, as we know it, is the child of the Reformation, although, in the form of carols, it existed in England long before that. Many influences have molded the hymn since that time—the Swiss Reformation, the Scottish Psalters, the great personal and subjective influence of Wesley and associated writers, and the objective and social-minded hymns of the present day. A real treasury of beauty and fine thought was produced by Whittier and the New England school of not so long ago. All these were accompanied by appropriate music—music of varying character but uniformly of a fine and acceptable type.

The hymn, as we now see it, is a small form in music. There is a noble history behind it, with many types of thought and many types of music. With few exceptions, hymns fall into two important classes—prayer and praise. Two others might be mentioned—the dogmatic and the narrative. The dogmatic hymn—an exposition of one or more features of religious dogma with, usually, little of an emotional outlet—tends strongly to disappear from our hymn-books in spite of the fact that many were examples of sturdy and noble verse. This is due partly to the decreased emphasis on denominational differences. The narrative hymn approaches the carol form, nearing the secular. In England such carols occasionally became Yuletide festival songs and seasonal songs of all kinds, often completely secular. Even these had music of real character. I stress the character of hymn music for definite reasons.

The hymn is the congregation's principal active part in the service in non-liturgical churches. For this reason it is vastly important that good hymns be chosen, exalting—not degrading—the worship service, and equally important that good hymns be properly performed.

Like everything else on earth which is good, there are strata, or levels, in hymns. There are the best, there are the satisfactory or routine hymns, and there are the unworthy. All were produced, to be sure, with high motives, but some were produced with a devastating lack of artistic perception, without which no music or poetry can be any good for high purposes. I grant immediately that it is hard to draw a line between the worthy and the unworthy, because each individual draws this line where it seems to him to lie, and a line generally applicable is hard to draw. I can only try to indicate the type of hymn which I think should be heard in our churches.

The so-called gospel hymn—or gospel song, which is a better term for it—seems to have sprung from an effort to arouse the enthusiasm of the more emotional and less cultivated element of religious people. It functioned in all the great revivals after Wesley (notably not in his), and in every sort of informal religious gathering from the camp-meeting up. Music has often had as great a part in revival and conversion as preaching. Witness Luther with his noble type of religious song, principally the chorale; Wesley, with his intimate texts and melodious but beautiful hymn music. So far so good. It was not then deemed necessary to degrade poetry to doggerel, or music to rub-a-dub rhythms, shouts of childish pleasure or catchy refrains. The trouble with the gospel hymn is that it offends good taste—and we should offer

at least good taste to the Lord. A famous writer has said that in the gospel hymn the rules of both poetry and harmony seem to have been laid aside.

My feeling about the matter is that, with the noble reservoir of both ancient and modern hymns, containing thoughts beautifully expressed and music in keeping with such poetry, the gospel hymn is unnecessary. It is never heard in my church services, but with regret I hear it coming from the rooms of many Sunday-school classes and even adult groups. I grant that a process of education is necessary to appreciate the best of anything, but it is equally true—and how often this is forgotten!—that the child will seize just as avidly upon the best if it is offered to him as upon the worst or the less good, and his taste can be formed for life, to his own pleasure and advancement and to the good of the church. Many a wide-awake church has inculcated good taste in its children from babyhood up. The gospel hymn is like candy—it will be eagerly grabbed and indeed made the sole diet of the young if no better food is forthcoming, and is productive of artistic and emotional indigestion.

The fact that great sections of our country took the gospel hymn to their bosoms and a generation arose which knew little else is indeed a tough proposition for those who would beautify the church service. These people refer to these hymns as "the good old hymns" whereas they are not good and not particularly old. After the rather ignorant but thoroughly honest inception of this type of music and verse, many publishers sensed the popular appeal and the profits from such music, and pushed their wares with a vigor which one might wish utilized in pushing the best hymn-books. These unfortunate types remain and must remain the choice of many older people. Nothing much can be done about that. Only those with a latent feeling for the arts can be won over. The children are our hope because they are ever learning. They, unlike their elders, have not already formed their tastes.

I have taken part as editor or collaborator in seven hymn-books and have found that certain hymns which approach the gospel class must be in a book intended for any but one or two denominations. Such inclusions in high-type books are mercifully becoming less and less.

Let me say that I do not consider all gospel hymns bad. The few that I like have two qualifications—decent and poetic words and a tune reminiscent of a fine type of folksong. A fair example is "Shining Shore." At the other extreme stands "In the Garden"—a miserable waltz with erotic words.

We owe a great deal to the Episcopal Church in the field of keeping hymnody pure. Little that is unworthy has ever found its way into their books, though, like all books, a bit of dullness has sometimes entered. But even this artistic-minded church did publish, for missions and evangelistic gatherings, a Mission Hymnal which was one of the worst. That I have never understood, but I never saw it used except at businessmen's noonday services in my Philadelphia church. I thought it a great pity and I hope this is no longer done there.

The choice of hymns is of paramount importance. Among those we have are some of the greatest poems in the language, some of the noblest music. Why neglect these? In many places the actual performance of good hymns should be improved. It is a technical matter how I would, and do, teach the playing of hymns, and not to be gone into here to any extent. I advocate animation of the right kind, dependent upon the type of music and words, but never forgetting dignity. I advocate restraint of speed in many cases. But especially I stress absolute rhythm, and here the choir helps train the congregation. The greatest common fault is in cutting short the long notes. I may say that we never do this, even in such examples as "What a Friend We Have in Jesus" or the tune "Martyn" to "Jesus, Lover of My Soul." (This hymn has, incidentally, at least three other superb settings.) It takes moral fortitude to play and sing these in correct rhythm.

What does it all come down to? Do we wish to worship the Lord in the beauty of holiness? Or do we wish to give Him a song and a dance? We have much beauty at hand as well as beauty's wayward sister of raffish popularity. It

MARY BETH MEWBORN



MISS MARY BETH MEWBORN is the newly-elected dean of the Alamo Chapter, American Guild of Organists, San Antonio, Tex. Miss Mewborn is a member of the faculty of Trinity University, San Antonio, where she is assistant professor of music and instructor of music education and organ. She is also organist of the Central Christian Church, having served in that position for the last two years. Previously she served as organist of the Second Church of Christ, Scientist, Fort Worth, Tex., and the Polytechnic Methodist Church, Fort Worth. Miss Mewborn received her bachelor of arts degree from Texas Wesleyan College and her master of music degree from North Texas State Teachers' College. She is a member of Sigma Alpha Iota, National Music Fraternity for Women.

is a struggle, and it is an education, but it is perfectly possible to elevate our hymn music to the level of the best sermons and to make it a nearer approach to the beautiful but austere level of Christ's teachings.

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— RECITALS —

ROBERT REUTER, dean of the school of music of Flora MacDonald College, Red Springs, N. C., has been engaged to give a recital at the church music institute to be held in Palm Beach, Fla., Dec. 27 to 30.

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New Music for the Organ

By WILLIAM LESTER, D.F.A.

Prelude and Fugue in A major, Prelude and Fugue in D minor, Partita on "Adorn Thyself with Gladness," Partita on "Praise God the Lord, Ye Sons of Men," by Johann Gottfried Walther; edited by Walter E. Buszin; published by Concordia Publishing-House, St. Louis, Mo.

In an excellent new edition we are proffered four of the finest organ works of Bach's great senior contemporary and friendly rival. It is good to have easily available the music of this composer—music that needs not fear the comparison with Bach's efforts in similar treatments. The editor has seen to the exactness and authenticity of the texts; his few playing suggestions are worthy and helpful and his explanatory notes are excellent.

"A Summer Nocturne," by Roland Diggle; published by Elkan-Vogel Company, Philadelphia.

Five pages of simple, tuneful music, of considerable charm, if of no great moment. As is always the case with this writer, we are given thoroughgoing organ writing and competent craftsmanship. This little piece should prove valuable in the early days of the student and for program use where a simple, easily-comprehended number is desired.

Two Chorale Preludes on American Folk Hymns, by Richard Donovan; *Prelude and Fugue in C major*, by Johann Ludwig Krebs; edited by E. Power Biggs; published by Music Press, New York City.

Two old hymn-tunes popular in the South about the middle of the last century—"Land of Rest" and "Christian Union"—form the thematic foundation for the two pieces by Donovan issued under one cover. Lest anyone be deceived into thinking that this is music in any way akin to Buck, Chadwick, Parker et al., or led astray by the fact that these hymns are slightly syrupy diatonic tunes, let us now set down that this sweetness is rudely stripped away by the treatment given them by the composer and by his elected acrid vocabulary. If you like this contemporary dissonant idiom with its angular counterpoint, then you will wallow in this issue. But if you are looking for a euphonious, quiet prelude and offertory for a service in the near future, step carefully.

The Krebs opus is a fine work of the old school, well worth revival. It is well edited and handsomely produced in this new edition. It is the particular work long known and popular as the "Postillon" Fugue.

Introduction and Fugue on the chorale "Ad Nos, ad Salutarem undam," by Franz Liszt; published in Edition Musica, New York.

One of the enduring masterworks of organ literature is again made available in an excellent American edition, competently edited by Dr. Bedell. Recital players in search of a brilliant large-scale organ work will be well advised to look over this stunning vehicle.

"Invocation," Second Suite: "Kyrie Eleison" and "Gloria in Excelsis," organ pieces by Max Reger, edited by Robert Leech Bedell; published by Edition Musica, New York.

These are reprints, I believe, from the old Peters Edition. Music of such individuality and merit is welcome on this reappearance. The suite, one of the composer's best works, consists of three numbers—Capriccio, Melodia and Te Deum—all issued under one cover. Less involved than most of this writer's organ works, this set makes a good introduction to a composer of weight. The last two pieces listed are also put out under a single cover, and are striking music of higher than usual values, perhaps a little more intricate in thought and treatment than the suite.

Four Antiphons of the Blessed Virgin Mary, paraphrased for organ by Arthur C. Becker; published by McLaughlin & Reilly Company, Boston, Mass.

While this set of interesting organ organ pieces is designed especially for the use of Roman Catholic organists—and most adequately so—the musical values and interest far transcend any religious limitation. On these traditional themes this able composer has constructed eloquent and impressive fantasias, modern in treatment and idiom, but never antagonistic to the mood and suggestions of the basic themes. Modern organ colors are

called for and there is opportunity for brilliant playing, all artistically and fittingly applied. The non-Catholic player is provided with a set of unusual and intrinsically valuable concert pieces of high caliber. The competent hand of the expert organist can be detected in the details of the fine organ writing. This is music that sounds as well as or better than it looks. The competence of the composer is also shown in the comparative simplicity of his music. Dr. Becker has proved his technical mastery and maturity by the economy of his means. The quality of his music has not suffered because of his ability to say much with little. This suite is certain to be widely admired and used.

"Toccata Militaire" and "An Evening Pastorale"; two pieces by Cuthbert Harris; published by the Arthur P. Schmidt Company, Boston.

Two interesting and practical pieces, one brilliant, the other quiet and colorful, neither offering any particular difficulties of playing or interpretation. The composer evidently has not felt impelled to attempt to scale the heights, but has been satisfied to produce literate music of definite utility, kept within the performing capacities of the moderately capable player and the possibilities of the small to average organ.

"Paignton," by Richard Donovan; "Elegy," by Mary Howe; Baroque Prelude and Fantasia, by Richard Arnell; "Quiet Piece," by Gail Kubik; published under the editorship of William Strickland in the "Contemporary Organ Series" by the H. W. Gray Company.

If you wish to know at first hand what the progressives, the experimentalists, are doing in the field of organ composition, here, in this series, in the present issues, is the answer. This publisher deserves credit for his devotion and courage in issuing such a liberal side-view of today's experiments. Little of it can prove to be of much practical use, or even of enduring values. This whole area of testing out procedures must result in much that is of only evanescent or period worth. But we owe it to ourselves to be at least conversant with what is the direction of the advanced fringe. In this series you can easily determine what you like or dislike, and why. At least look over the material and make an intelligent decision; do not depend on ignorant prejudices.

Index to Hymn Preludes, compiled by Martin H. Stellhorn; published by Concordia Publishing House, St. Louis.

This book lists over 2,000 postludes, voluntaries, paraphrases, variations and other organ compositions based on hymns, chorales and carols. Having this volume handy will save much time when a musical treatment of a certain chorale theme is required. An intelligent system of indexing has been provided and the inclusions cover a wide field, publishers are indicated and everything has been done to facilitate the use of the book and the convenience of the player. A few omissions that came to my attention as the volume was perused are negligible in importance. I am certain that this compilation will grow in value through the coming years and through succeeding and amplified editions.

Three Compositions for Organ by S. Karg-Elert. Op. 108; published by the Arthur P. Schmidt Company, Boston, Mass.

This most interesting trio of pieces by the German romanticist is well worth attention, more particularly for concert or advanced teaching use. Three titles are offered under the one cover—"Sunset," "Starlight" and "Elegiac Poem." The music is typical of the composer. A modern instrument is required if the composer's registration directions are to be followed. The music is not easy and it will take a little adapting to our American style of instruments if it is to be heard at its major effectiveness, but it is music of a quality worth the extra trouble.

Prelude-Toccata on "With the Lord Begin Thy Task," by Martin Stellhorn; published by Concordia Publishing House, St. Louis, Mo.

This is a brilliant postlude on a chorale subject. It is easy to play, simple in its registration demands, mighty effective in performance. It will be excellent in service use or for concert purposes, and especially valuable for teaching in the moderately difficult grade.

M. DONALD HOLMBERG has taken over the organ maintenance business of John E. Byington in Rockford, Ill., and the agency for M. P. Möller, Inc., and will cover the territory included in Illinois, Iowa and Wisconsin. Mr. Byington has retired after being active in Rockford and vicinity for more than forty years and has moved to Whittier, Cal., to make his home. A farewell party for Mr. and Mrs. Byington was held at the First Baptist Church in Rockford Sept. 10.

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Europe's Organists and Organs as Seen in Summer of 1948

[Miss Mason, concert organist and member of the organ faculty at the University of Michigan, relates her experiences during a summer of study and travel in Paris and other European centers and tells of the organs and organists she saw.]

By MARILYN MASON

I returned in October from a most interesting summer in France, having studied organ with Maurice Duruflé and composition with Nadia Boulanger. Duruflé is a real musician and is known in France not only for his excellent playing and improvisation, but for his composition. Mile. Boulanger is as great a stimulation as ever and remains one of the outstanding musical minds of today.

One of the most interesting experiences I had was playing the organ at Notre Dame in Paris. And when one remembers that Vienne sat at this console for so many years one certainly feels that he is "pedaling on hallowed ground." Literally! The present organist of Notre Dame is Count Leonce de St. Martin—a most agreeable and pleasant gentleman. He was Vienne's assistant and worked under him till Vienne's death.

Maurice Duruflé plays at St. Etienne-du-Mont, certainly one of the most picturesque churches of Paris. Its construction was begun under Francois I in 1517 and it is on the left bank, near the Luxembourg Gardens.

The Church of St. Clotilde was one of my favorite "spots" in Paris and I returned to it again and again. Cesar Franck played here for thirty years; after him Tournemire; and the present organist is Jean Langlais, whom I heard in a Bach-Franck recital, and who, though blind, was most cordial. In our conversation one of the first things he wanted to know was which of his pieces were played most frequently in the United States.

In the "parvis" in front of St. Clotilde is a small park. Always there were children playing here and an occasional couple exchanging ideas, secrets, etc. A statue of Franck is seen. He is sitting at the console of the organ, his right hand at the keyboard and his left hand drawing out a stop. Over him bends an angel who surrounds him with her arm. There was a lovely little restaurant just behind the church, which served the best onion soup I'll ever taste. While eating of the French cuisine we could look out and glimpse the spires of Franck's St. Clotilde.

The Church of St. Eustache is sometimes called the "Notre Dame des Halles," because it is right in the middle of the busy market-place of Paris. In fact, the butchers of the Halles recently presented to the church a beautiful stained-glass window which represents St. Anthony and his pigs, with scenes of the making of pork sausage and such delicacies. This is the church where Bonnet was organist and where André Marchal now plays. It has a long musical tradition. Rameau and the mother of Mozart are buried here; Berlioz performed his *Te Deum* here in 1855 and Liszt his "Messe de Gran" in 1866. I was told that St. Eustache was a hundred years in building—begun in 1532 and

finished in 1637. Like St. Etienne-du-Mont, it reveals the transition from Gothic to Renaissance styles in architecture—a transition which reached France by way of Italy. It is an imposing cathedral and the French have a real word for it—"Magnifique!"

Trinité also is a church with an outstanding musical tradition, since it is the church of Guilmant, where Olivier Messiaen now plays. The Church of St. Gervais was the object of several pilgrimages, for it is right across the river, only a few blocks from Notre Dame. Here eight successive generations of Couperins played from 1656 to 1826. The organ, first installed in the sixteenth century, has been reconstructed several times and is one of the oldest in Paris. A very old gentleman, feeble but most charming, plays there now—M. Hugo Brunhold.

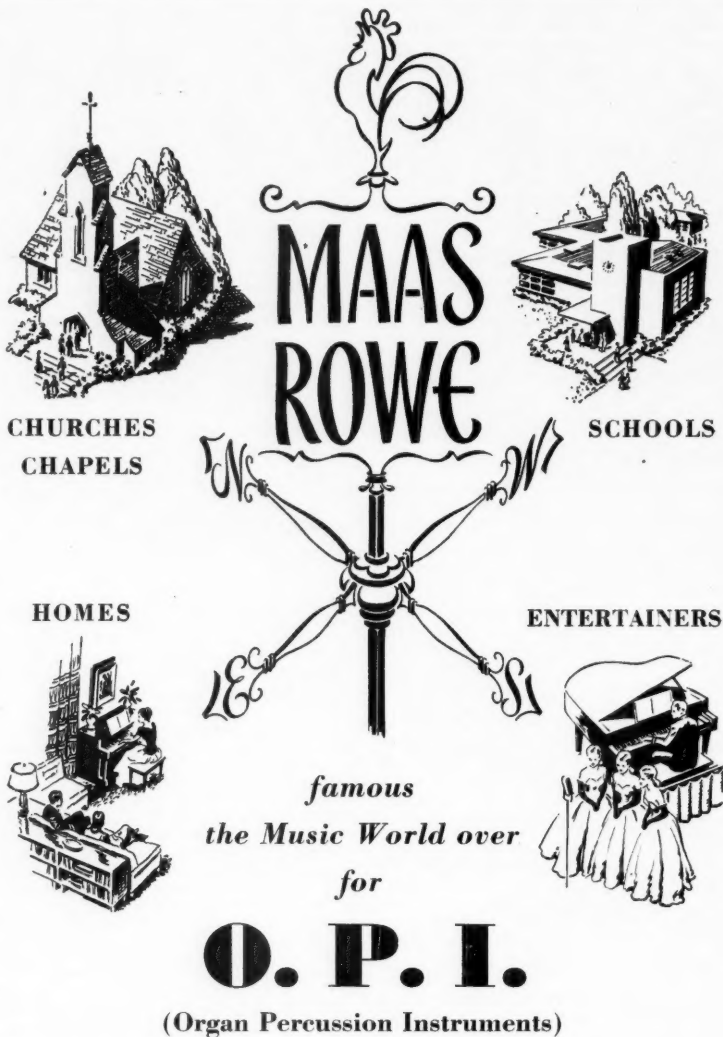
The Church of the Madeleine, where Saint-Saens was organist, is right in the heart of Paris, "downtown," a block from the Opéra. I was fortunate in meeting Professor H. Nizan, father of the late Rene Nizan, who was very cordial and who sent affectionate greeting to all his American friends.

After Paris I managed to travel in Europe, visiting eight countries. Highlights of two weeks of hard and fast travel were a Sunday afternoon at St. Peter's, Rome, where we heard the Pope speak; St. Mark's, Venice, and Florence and Milan. I had an interesting visit with Karl Matthai, organist at the Stadtkirche in Winterthur, Switzerland. He had studied with Karl Straube and had known Palmer Christian when they were both studying in Leipzig in 1911. I also visited American army friends in Munich; we drove through the beautiful countryside of Bavaria and over to Austria. At Salzburg, in the cathedral, I had a wonderful two hours on the organ which Mozart played. The organs in Holland and Belgium were outstanding, mainly from the point of view of intense, strong tone and clarity throughout the registers.

London was the last stop on my "flight through Europe" before boarding the ship for home and Ann Arbor. Throughout Europe I heard little war talk. People are so tired out and usually discouraged, and, as a lady in London said: "When we have a heavy rain we just put up our umbrellas and try to do the best we can—so the same thing with war." I managed to make several side-trips out of Paris, which included Versailles, various seventeenth century chateaux and the cathedrals of Rheims, Chartres, Strassbourg and Amiens. I was also happy to meet other Americans in Paris—Mr. and Mrs. Robert Noehren, Virgil Fox, Richard Weagly and Edgar Hilliar.

Travel is an education in itself, though I came back loving America and the chocolate soda. But "Vive la France" and the *pommes de terre frites*! There's nothing like the French cooking.

UNDER THE DIRECTION of Richard Ellsasser the Wilshire Methodist Church of Los Angeles, Cal., is offering an elaborate program of music. By Christmas Mr. Ellsasser will have performed five of the eighteen recitals devoted to the complete works of Bach from memory. In addition he has scheduled the first three recitals in the "Organ Loft Series," heard on the second Sunday evening of every month. Others who will appear in this series include Alexander Schreiner, Richard Ross and David Craighead. Oct. 24 the cathedral choir was presented in the first of three festivals before the holiday season. Under the direction of Stephen Eggleston it performed the Bach Cantata No. 80, Mendelssohn's "Hear My Prayer" and "Gallia," Gounod. Nov. 28 the same group was heard under the direction of Mr. Ellsasser in the Schubert cantata "Miriam's Song of Triumph."



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THE FOUR CHOIRS of Hope Lutheran Church for the fifth year will present a Christmas pageant in the church at 6400 South Washtenaw Avenue, Chicago. The pageant has attracted such large audiences that it will be presented four times this year: Sunday, Dec. 5, at 4 and 7:45 p.m., and Sunday, Dec. 12, at the same hours.

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Recital by Mario Salvador

Mario Salvador, playing under the joint auspices of the Van Dusen Club and the Illinois Chapter, A.G.O., gave his Chicago recital at St. James' Methodist Church Nov. 23, presenting the program published in *THE DIAPASON* last month. The recital was in the nature of a homecoming for Mr. Salvador, a Chicago lad who as a youthful prodigy only a few years ago attracted favorable attention in this city. Now, after service in the army during the war, he is organist of the great Catholic Cathedral of St. Louis and his Chicago appearance was in the course of a tour on which he played also for the American Guild of Organists at Calvary Episcopal Church in New York Nov. 15.

It was evident in the first number, the "St. Anne" Prelude and Fugue of Bach, that Mr. Salvador has no lack of technique or brilliancy. The "Invocation" of Reger, a fervent prayer set to music, was a choice offering, the graceful Allegretto of Horatio Parker is heard frequently in recitals, and the "Belgian Mother's Song," made popular by Charles M. Courboin, is a piece full of sentiment. Seth Bingham's "Carillon de Chateau Thierry" offered further variety.

The next two numbers reached the high point of the evening. In Franck's Chorale in B minor Mr. Salvador interpreted well the deep feeling of this sublime work. The Chorale Fantasia of Bartmus, based on "Jesus, Priceless Treasure," is truly a great composition, offering the performer opportunities for impressive effects. It should be "tops" as a recital number.

The remainder of the program was Mr. Salvador's tribute to the moderns and included Langlais' "The Nativity," in which pastoral effects were well brought out; the third movement of Messiaen's "Ascension" Suite, and the Air with Variations from Sowerby's Suite for Organ, which may well be regarded as one of the Chicago composer's most effective compositions. As with so many recitals, the closing number was the Vienne "Carillon de Westminster."

Mr. Salvador made an unmistakably favorable impression on his audience, which consisted largely of the organ fraternity.

WESLEY K. MORGAN



A NEW PROGRAM OF CHURCH and community music has been introduced at the College of the Pacific, Stockton, Cal., under the leadership of Wesley K. Morgan, who went to his new post from Worcester, Mass. The new project, organized at the Pacific Conservatory of Music with the cooperation of the college Christian community administration department, is twofold. A department of church music will develop extension programs for closer church and community cooperation through music. Mr. Morgan is head of the new academic department and director of the extension plans. Mr. Morgan has developed a new choral organization on the campus and directed it in a production of Bach's "Magnificat" in the beautiful Morris Chapel Nov. 30. The new department also presents two regular choral broadcasts on the air via KCVN, the college-owned and operated frequency modulation station.

Mr. Morgan, a graduate of Occidental College, where he was assistant director of glee clubs and an *a cappella* choir, won the degree of master of sacred music at Union Theological Seminary in New York. He studied also at the Juilliard School of Music and Columbia University and was minister of music at the Flatbush Presbyterian Church, Brooklyn. The last two years he was at First Church, Old South, in Worcester.

The new music project is backed by a grant from Lowell W. Berry of Oakland, a College of the Pacific trustee.

W. LINDSAY SMITH, JR.



W. LINDSAY SMITH, JR., F.A.G.O., has been appointed assistant professor of music at Furman University, Greenville, S. C., where he will teach organ and theory. He will also serve as organist and choirmaster at Christ Episcopal Church.

For the last seven years Mr. Smith has been organist and choirmaster of Christ Church in Short Hills, N. J. There he was in charge of six choirs, numbering 175 singers, and a choir school which offered supplementary music classes to members of the junior choirs. A permanent loose-leaf hymnal, containing melodies composed by the boys and girls of the choir, was one of the unique projects of the choir school.

Mr. Smith is a graduate of Furman and a native of Greenville. He holds the degree of master of sacred music from Union Theological Seminary, where he studied organ with Clarence Dickinson. He has also studied theory with Norman Coke-Jephcott. Before going to Short Hills he served two years at the Central Presbyterian Church, Atlanta, Ga.

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Letters from Our Readers

Pleads: "Do Not Be Radical."

Yonkers, N. Y., Nov. 2, 1948.—Dear Mr. Gruenstein:

Being an ardent reader of letters to the editor, I could not pass up the impassioned writings of the Rev. Thomas Curtis and Charles E. Billings, Jr. For years I have felt a deep and abiding sympathy for my good friend the organist of my church as his fine work goes on, Sunday after Sunday, without expressed appreciation or adequate compensation. I had supposed this was the price one paid for possessing the courage to become a church organist. It never occurred to me that when Lincoln freed the slaves he might have had the forethought to include church organists. I am sure that should the organist stop playing in the middle of the prelude there would follow complete silence in the nave and undivided attention from the congregation. Thus could the organist have his moment of victory.

It is said in the "movie" industry that the musical accompaniment to a motion picture is perfect when the audience is not wholly conscious of its presence. Perhaps the church organist is somewhat in the same position as the musical director of the motion picture. He gets his name on the program, but he's not supposed to get in the act.

Before the battle lines are too tightly drawn and the fur starts to fly I hope there might be a rekindling of a sense of humor. In this era of bow-string nerves we all seem to have a tendency to explode with the fury of an atom bomb at every incident of man's injustice to man. The next step is to organize and get out the flying squads to strike the enemy at some vulnerable point. This method leads to everyone's getting a black eye. I enclose an account of the first pipe organ feud in the city of New York between labor and capital. Strangely, John Peter Zenger was involved, but none can be certain that his experience as "assistant organist" led to his crusade for free speech, as the crusade, while successful, failed to free organists.

My experience indicates there is much to be said on both sides of the question. I would like to see ideas more constructive and less radical. When both sides become more fully aware of each other's problems there should be no difficulty to effect a meeting of minds. The continued fine work of the A.G.O. will undoubtedly be a great factor toward better relationships.

Yours sincerely,

WILLIAM H. ODELL.

Sees No Good in Plan Suggested.

Atlanta, Ga., Nov. 4, 1948.—Dear Mr. Gruenstein:

Apropos of the plan presented by Mr. Billings in the November issue of THE DIAPASON for dealing with cases of injustice:

It is suggested therein that each chapter of the Guild set up a "board" with power to ask ministers to "answer" charges made against them. I cannot, by the wildest stretch of imagination, picture a minister treating such charges, preferred by a local chapter, with anything but silent contempt.

Also, Mr. Billings points out that if the board of inquiry of the American Association of University Professors finds a violation of the code set up by it the university responsible finds it extremely difficult to hire competent professors. Now, is Mr. Billings so naive as to think the majority of churches throughout the land actually desire to hire competent musicians, or that the persons who generally do the hiring would recognize a competent musician were they to meet one in the middle of the road?

After all, a musician who is competent for one post might not be so for another. Furthermore, really competent musicians are sometimes very difficult to deal with. Qualities other than (or in addition to) musicianship are and should be considered by the churches. It is our duty to elevate the standards of church music by working within our own group (there is plenty of room for improvement there), rather than by trying to make "Christians" out of the ministers!

The suggested plan would have no more good effect than a crowd of children playing "bank." On the other hand, it would do a great deal of harm—at least at this time. Cordially,

JOSEPH RAGAN, F.A.G.O.

Suffering in Germany.

To the Editor of THE DIAPASON:

One of the many well-known composers and artists who are suffering hunger and privation in Europe is Dr. Walter Niemann. Dr. Niemann not only is a prolific composer of interesting and beautiful compositions for the piano, but is an outstanding author and critic of music. His best-known books are the biography of "Brahms," "The Masters of the Piano" and "My Memories of an Eventful Life in Music." These books are admired and

loved by musicians the world over.

It was in one of the heavy bombardments of Leipzig that the aged composer's beautiful home was destroyed. It was a miracle that his dearly treasured Blüthner grand piano was left unharmed. Dr. Niemann's sister, Miss Elizabeth Niemann, who had for many years taken such good care of him, died of a heart attack shortly before, at the age of 76 years. On Oct. 10 Dr. Niemann celebrated his seventy-second birthday.

But what has the gifted good man to look forward to? His piano works, with few exceptions, were destroyed through the bombing. Only a few plates of his works remain. We can, however, admire the great man for his spiritual endurance, which knows no bounds. In a recent letter to me he writes: "I continue to compose and write if but my physical condition will keep on permitting it. I weigh but 88 pounds now. There are many concerts given by musicians because they find it is the only source, aside from religion, which makes us forget the dismal and awful conditions surrounding us. There is no money in it or in teaching, but music helps to keep our spirits up."

Last year the entire city of Leipzig held not only concerts in memory of the greatest of composers the world has had, Johann Sebastian Bach, but likewise a celebration was held honoring Dr. Niemann, whose works are loved the world over.

I am writing these few lines in order to bring to the attention of many who may wish to do something toward making the life of this great man more pleasant, and very much can be done to that end. Dr. Niemann is a modest and retiring man who will not complain. I know he will greatly appreciate any gifts in the form of food. Packages to Dr. Niemann should be addressed to the American Zone of Occupation and care of Herrn u. Frau Richard Winter, Konstanzer strasse 56/11, Berlin, Wilmersdorf, Germany. These very intimate friends of the composer will see that he will get anything sent to him.

Yours sincerely,

WALTER H. MUELLER.

[Polytechnic Institute, Auburn, Ala.]

Dr. Fritz Reuter, a friend of Dr. Niemann, is an outstanding composer of church and organ music. This gifted composer lost practically everything in the terrific bombing of April 12, 1943. Dr. Reuter was living in Dresden during the last few years. He had been a teacher of Professor Walter Mueller at the Leipzig Conservatory during the years 1923-27. He is at present kapellmeister of the Volksoper in Dresden. Dr. Reuter's address is Dresden 10 A 20 Altpestitz 5.

KILGEN THREE-MANUAL FOR

FIRST BAPTIST, CONWAY, ARK.

The Kilgen Organ Company of St. Louis has received a contract to build a three-manual organ for the First Baptist Church of Conway, Ark. The organ will be installed in three chancel chambers, placing swell, great and choir under separate expression. Installation is to be made this month.

The stop specification of the organ is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Hohlfloete, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.

SWELL ORGAN.

Geigen Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Dulcet (extension 8-ft. Dulciana), 4 ft., 12 pipes.
Dolce Twelfth (from Dulcet), 2 1/2 ft., 61 notes.
Dolce Fifteenth (from Dulcet), 2 ft., 61 notes.
Dolce Tierce (from Dulcet), 1 1/2 ft., 61 notes.

PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (extension of Swell Gedeckt), 16 ft., 12 pipes.
Flute (extension of Bourdon), 8 ft., 12 pipes.
Gedeckt (from Swell), 8 ft., 32 notes.
Dulciana (from Choir), 8 ft., 32 notes.

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Following are the specifications of a three-manual organ under construction for St. John's Methodist Church, St. Louis, Mo., by M. P. Möller, Inc.:

GREAT ORGAN.

Spitzflöte, 16 ft., 85 pipes.
Diapason, 8 ft., 73 pipes.
Hohlflöte, 8 ft., 85 pipes.
Spitzflöte, 8 ft., 73 notes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Hohlflöte, 4 ft., 73 notes.
Rauschquinte, 2 rks., 122 pipes.
Cymbel, 3 rks., 183 pipes.
Chimes, 21 bells.
Tremulant.

SWELL ORGAN.

Rohrbourdon, 16 ft., 85 pipes.
Gelgen Diapason, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 73 notes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 65 pipes.
Prestant, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 61 pipes.
Flauto, 2 ft., 73 notes.
Plein Jeu, 4 rks., 244 pipes.
Contra Fagotto, 16 ft., 85 pipes.
Trompette, 8 ft., 73 pipes.
Fagotto, 8 ft., 73 notes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Nasonflöte, 8 ft., 73 pipes.
Dulciana, 8 ft., 85 pipes.
Unda Maris, 8 ft., 61 pipes.
Nachthorn, 4 ft., 73 pipes.
Dulciana, 4 ft., 73 notes.
Nachthorn, 2 ft., 73 notes.
Rohrnasat, 2 1/2 ft., 61 pipes.
English Horn, 8 ft., 73 pipes.
Harp.

PEDAL ORGAN.

Contra Bass, 16 ft., 32 pipes.
Sub Bass, 16 ft., 44 pipes.
Spitzflöte, 16 ft., 32 notes.
Rohrbourdon, 16 ft., 32 notes.
Bourdon Quinte, 10 1/2 ft., 32 notes.
Octave, 8 ft., 56 pipes.
Bourdon, 8 ft., 32 notes.
Spitzflöte, 8 ft., 32 notes.
Chimney Flute, 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Chimney Flute, 4 ft., 32 notes.
Octavin, 2 ft., 32 notes.
Spitz Cornet, 3 rks., 32 notes.
Double Trumpet, 16 ft., 32 notes.
Contra Fagotto, 16 ft., 32 notes.
Fagotto, 8 ft., 32 notes.

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Pilgrimage (Unison).....arr. Edmund Jaques
The Shadows of the Evening (S.S.A.)...Clarence Dickinson
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Prayer of St. Francis.....Elinor R. Warren
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Hymnic Feast in Memory of Watts

A hymnic feast was enjoyed by an overflowing congregation at the Fort George Presbyterian Church, New York, Sunday evening, Nov. 14, in honor of Isaac Watts. A dozen choirs took part, with strings and two trumpets. The massed choirs were directed by Gordon Baker, M.S.M., the organists being Miss Mary A. Coale of the host church and W. Judson Rand, Jr., conductor of the Jersey City Choral Society, who used a Hammond instrument.

Credit for planning the service goes to George Litch Knight of Union Seminary, assistant to the minister of the Fort George Church, the Rev. L. Richard Wellin. About a year ago he began to search for significant music for Watts' lyrics, both contemporary and modern. The material he assembled shows how well the church musicians of today, both English and American, can build on these melodies of the past. All the compositions or arrangements mentioned here were written for the service.

The preludes included arrangements of contemporary tunes by Miss Coale and a complete chorale prelude by Harold Friedell, F.A.G.O., using "Arlington" and "Truro." Descants were written by Dr. T. Tertius Noble and Miss Coale for "Old Hundredth" and "St. Thomas" (Williams Psalter), which were sung by the choirs as processions. For the introit one stanza of "Lord of the Worlds Above" was sung to Darwall's "Old 148th," with instrumentation and descant by Vaughan Williams. Both brass and strings were employed in this treatment, which moved smoothly and with telling effect.

The prayer of thanksgiving came from the pen of Canon George W. Briggs of Worcester Cathedral, co-chairman of the British Hymn Society, whose hymns have made him widely known. Then followed a lovely instrumental meditation by Dr. Clarence Dickinson, for organ and strings, based on "Martyrdom" and "Rockingham Old."

Two solos were sung by Miss Mary Ledgerwood—the setting of "Christ Hath a Garden" by Thiman, using a string obbligato by George Knight, and "Hush, My Dear, Lie Still," to "Nettleton," with the accompaniment of the combined choirs. The latter was the first of a group of five songs and hymns by Watts. Another was "My God, How Endless

Is Thy Love," to "Capello," with original treatment by Frances Place. The quartet of the Judson Memorial Baptist Church sang "There Is a Land of Pure Delight" to Billings' "Jordan." A new tune was contributed by an Englishwoman, Mrs. S. A. Winchester, for "How Bright Those Glorious Spirits Shine," a gentle and lovely melody in the eighteenth century style.

The climax of the series was a magnificent treatment of "St. Stephen" for "Behold the Glories of the Lamb," specially written by Martin Shaw. His use of strings and the brilliant fanfares for brass were climaxed in the massive scoring of the last stanza, sung in unison.

In his address Canon Edward N. West drew a graphic picture of Isaac Watts the man, and his services to Christian worship. Finally the congregation joined the choirs in "Our God, Our Help in Ages Past," for which instrumental parts and a descant had been provided by Dr. Seth Bingham. The last stanza, sung by the entire assembly, was preceded by a stirring interlude and used the descant. For the recessional Eric Thiman contributed a new descant to "Kent," while David McK. Williams' well-known descant for "Duke Street" was employed for "Jesus Shall Reign."

The service closed with a fine rendition of the "St. Anne" Fugue by Mr. Rand. During the evening choice greetings were brought from officers of the British and American Hymn Society, the latter being represented by its president, Deane Edwards. Warden Elmer voiced the warm interest of the American Guild of Organists.

This service was noteworthy because the hymns were for the most part designed for choral use, with varied and skillful instrumentation, including the brilliant effects obtained by the use of the brass. It was primarily a choral hymnic festival. Some of the original compositions and arrangements will appear later in print or be made available for general use.

Copies of the program will be mailed while they last to those sending a stamped addressed envelope to the secretary. All members of the Hymn Society will receive them with the winter bulletin.

Literally hundreds of churches all over America will have held commemorative services for Watts in the next two months. We urge them all to send us notations of the services. It is our intention to assemble as complete a record as possible of the national observance of the bicentennial.

REGINALD L. MCALL.

THE REV. O. ROY GREENE, associate rector and organist and choirmaster of St. George's Episcopal Church in Newburgh, N. Y., died Nov. 14 of a heart attack in his home. Mr. Greene was born in Kingston, N. Y., fifty-two years ago. He became organist and choirmaster of St. George's in 1931, was made a deacon in 1945 and ordained a priest in 1946. Mr. Greene is survived by his widow, the former Gertrude Le Fevre; a daughter, three brothers and two sisters.

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FATHER ABOVE	S. E. Lovatt	
Junior (S.A.) (with Tenor and Bass ad lib.)		.10
GLORY TO GOD (Christmas)	E. W. Hanscom	
S.A. (with T.B., ad lib.)		.12
HARK, HARK, MY SOUL	Cuthbert Harris	
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Choral March, Junior (S.A.) and Senior (S.A.T.B.)		.15
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 RECTIFIER ENGINEERS



Programs of Organ Recitals of the Month

G. Criss Simpson, Lawrence, Kan.—In a faculty recital of the University of Kansas Nov. 14 at Hoch Auditorium Mr. Simpson played these numbers: Allegro Appassionato from Fifth Sonata, Guilman; Chorale Prelude, "O Man, Bemoan Thy Grievous Sin," Bach; Allegro from Sixth Violin Sonata, Mozart-Kraft; Prelude and Fugue in A minor, Bach; Andantino in G minor, Franck; Scherzo and Allegro from Second Symphony, Vienne; "Stella Matutina," Daller; "Caprice de Concert," Archer.

Mrs. Frank Ropke, Louisville, Ky.—Mrs. Ropke gave the following program Oct. 25 at the Fourth Avenue Baptist Church, the occasion being the rededication of the Fitcher organ, which has been enlarged and remodeled by Sylvester E. Kohler: "Psalm 19," Marcello; Prelude and Fugue in C minor, Bach; Andante con Moto, Handel; "The Hour of Consecration," Bossi; Psalm 107, "They That Go Down to the Sea in Ships," Milford; "Dreams," McAmis; Fantasia on Two Noels, Bonnet; "Carillon-Sortie," Mulet.

DeRuth Sage Wright, Toledo, Ohio.—Mu Phi Epsilon presented Mrs. Wright in a recital at Epworth Methodist Church Nov. 19, when she played: Toccata in E minor, Pachelbel; "We Pray Now to the Holy Spirit" and "Our Father, Who Art in Heaven," Buxtehude; Introduction and Toccata, Walond; "O Thou That Takest upon Thee the Sins of the World," Couperin; "Psalm 19," Marcello; Chorale Preludes, "All Glory Be to God on High," Bach-Biggs, and "Hark! a Voice Saith, All Are Mortal," Bach; "Suite Gothique," Boellmann; Pastoral, Vienne; "Fairest Lord Jesus," Edmundson; Spiritual, Purvis; "A Legend," DeRuth Sage Wright; "Now Thank We All Our God," Karg-Elert.

Sam B. Owens, Birmingham, Ala.—In a recital Oct. 17 at Alabama College, Montevallo, Mr. Owens played these numbers: Allegro, Concerto in A minor, Vivaldi; Chorale Preludes, "Lord God, to Thee We All Give Praise," Walther, and "As Jesus Stood beside the Cross," Scheidt; Toccata and Fugue in D minor, Bach; Cantabile, Jongs; Third Chorale, Andriessen; "Clair de Lune," Karg-Elert; Scherzo, Whitlock; Toccata, "Vom Himmel hoch," Edmundson.

Mr. Owens gives short weekly recitals that are broadcast from the Sixth Avenue Presbyterian Church of Birmingham. His offerings Oct. 24 and 31 included: Overture to the Occasional Oratorio, Handel; Prelude on "Father, in Thy Mysterious Presence," Bingham; "Psalm 19," Marcello; "O God, Be Merciful to Me," Bach; Allegro from Concerto in A minor, Vivaldi.

Norman Landis, A.A.G.O., Flemington, N. J.—Mr. Landis gave a recital for the Flemington Woman's Club Oct. 27 and presented this program: "Grand Choeur," Hollins; Andante Sostenuto, Gothic Symphony, Widor; Prelude and Fugue in E minor, Bach; "Twilight at Fiesole," Bingham; Fugal Finale, Reubke; Three Pieces, Landis; Toccata on "From Heaven on High," Edmundson.

Klaus Speer, Harrogate, Tenn.—Mr. Speer, director of music at Lincoln Memorial University, gave the following program at the First Presbyterian Church of Charlotte, N. C., Nov. 2: Prelude and Fugue in E minor, Bruhns; Partita on "Werde munter, mein Gemüte," Walther; "Nun komm, der Heiden Heiland," Buxtehude; Berceuse and "Ballade en Mode Phrygien," Alain; "Homo Quidam," Langlais; Prelude and Fugue, Effinger; Three Preludes on "Herr Jesu Christ, Dich zu uns wend" and Prelude and Fugue in E flat major, Bach.

Lawrence S. Frank, Mus.M., F.A.G.O., Westerville, Ohio.—Mr. Frank, professor of organ at Otterbein College, gave the following program Nov. 21 in the college chapel: Toccata in F, Bach; "Jesu Christ, with Us Abide," Karg-Elert; "Ronde Française," Boellmann; "Cortege et Litanie," Dupré; Bohemian Christmas Carol, Polster; Fugue in G minor, Dupré; Scherzo in E minor, DeLamarter; Prelude, Fugue and Variation and Finale in B flat, Franck.

Adolph Steuterman, F.A.G.O., Memphis, Tenn.—Mr. Steuterman at the organ and Myron Myers, pianist, gave a faculty recital for the Memphis College of Music at Calvary Episcopal Church Nov. 14 and the church was packed. The organ program was as follows: Siciliano, Bach-Steuterman; Toccata and Fugue in D minor, Bach; Spinning Song, Mendelssohn; "The Submerged Cathedral," Debussy; Concerto for Organ, Op. 22, No. 3, Howard Hanson.

George Sawyer Dunham, Brockton, Mass.—Mr. Dunham was assisted by four trumpeters in a dedicatory recital on the recently rebuilt Austin organ in the Porter Congregational Church Nov. 14. The program was as follows: Trumpet Tune (with trumpets), Purcell; Chorale Prelude, "O Man, Bemoan Thy Grievous Sins," and Toccata and Fugue in D

minor, Bach; "Evening Bells and Cradle Song," Macfarlane; Flute Solo, Arne; "Bells through the Trees," Edmundson; "Psalm 18" (with trumpets), Marcello; "In Memoriam" and Finale from Second Sonata, H. M. Dunham.

Arnold S. Bowman, Harrisburg, Pa.—In celebration of the second anniversary of the merging of the Evangelical and United Brethren Churches on Nov. 14, Mr. Bowman played the following compositions on the Hammond electronic organ in the forum of the State Educational Building before a congregation of 1,500: Festival Prelude on "Ein feste Burg," Faulkes; "Benedictus," Reger; "Now Thank We All Our God," Karg-Elert; Cantabile, Jongs; Improvisation on Two Chorales, Allanson Brown; Trumpet Voluntary, Purcell.

Commemorating the fiftieth anniversary of the building of the present edifice the First Church of God, New Cumberland, Pa., presented three former church organists in a recital Nov. 18. Mr. Bowman played these compositions: Prelude and Fugue in E minor, Bach; "Romance sans Paroles," Bonnet; "A Lovely Rose Is Blooming," Brahms; "Marche Religieuse," Guilman.

St. Luke's Episcopal Church, Blackstone, Va., presented Mr. Bowman in a recital Nov. 30 to celebrate the second anniversary of the installation of the Wurlitzer electronic organ. Mr. Bowman is a former lay-reader of the parish, having served for the two years he spent in Camp Pickett, Va., as a chaplain's assistant in the army. The program played was as follows: "Psalm 18," Marcello; Chorale Preludes, "I Call to Thee" and "In Thee Is Gladness," Bach; Sonata No. 2 in C minor, Mendelssohn; "Folk-tune," Whitlock; "Will-o'-the-Wisp," Nevill; "To Martin Luther's Christmas Carol," Gaul; Toccata on "Deo Gratias," Biggs.

Alfred W. Chard, L.R.S.M., L.T.C.L., A.T.C.M., Vancouver, B. C.—Mr. Chard, organist and choirmaster of the Chalmers United Church, presented the following program in a recital Nov. 10: "Piece Heroique," Franck; "Benedictus," Reger; Toccata, Gigout; "Sheep May Safely Graze" and Arioso and Fugue in G minor, Bach; "Requiem Aeternam," Harwood; "Marche Nocturne," McMaster; Toccata, Fifth Symphony, Widor; "Hymn of Glory," Yon.

Stanley E. Saxton, Saratoga Springs, N. Y.—The following program will be presented by Mr. Saxton on the recently rebuilt Skidmore College organ on Dec. 4: Concerto in D minor, Handel; Symphonic Dance, Grieg; Scherzo, Second Symphony, Vienne; "Song of the Lonely Njeri," Saxton; Fantasia on "Ad Nos, ad Salutem Undam," Liszt.

Dorothy Kline, M.Mus., South Hadley, Mass.—Miss Kline, professor of organ at Mount Holyoke College, was guest recitalist at Epworth Methodist Church, Norfolk, Va., Oct. 25, giving a recital in which she played: Prelude, Fugue and Chaconne, Buxtehude; "The Fifers," d'Andrieu; Allegro Vivace, Sammaritini; Trumpet Voluntary, Purcell; "Diferencias" (Variations), de Cabezón; Allegro from Concerto No. 2, in A minor, Chorale Preludes, "From God I Ne'er Will Turn" and "Come, Saviour of the Gentiles," and Toccata in F major, Bach; "Carillon," DeLamarter; "The Desert," "The Candle of Our Lord" and "The Praying Joshua," Leach; Chorale, Jongs; Prelude and Fugue in G minor, Dupré.

Winston A. Johnson, Chicago.—In a recital Sunday afternoon, Oct. 10, at the North Park Covenant Church Mr. Johnson played the following numbers: Concerto No. 2, in B flat major, Handel; Chorale Prelude, "In Thee Is Gladness," Bach; Sonatina (dedicated to Mr. Johnson), Carl Bergeson; Variations on an Original Carol Theme, Winston A. Johnson; "Cortege et Litanie," Dupré; "Variations on a Noel," Dupré.

John McDonald Lyon, San Francisco, Cal.—Mr. Lyon was heard in a recital at St. Barnabas Bainbridge Episcopal Church in Winslow, Wash., Oct. 31, when he presented the following program: "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in F minor, Handel; "Es ist ein' Ros' entsprungen," Brahms; Prelude on the Old English Psalm-Tune "Salisbury," Harwood; Preludio, Third Sonata, Guilman; "Dreams," McAmis; "Song of the Basket Weaver," Russell; "Lied," Vienne; "Nef," Mulet.

Arthur C. Becker, A.A.G.O., Chicago.—Dr. Becker gave a program commemorating the dedication of the three-manual Wicks organ in the Cathedral of the Holy Spirit at Bismarck, N. D., Oct. 31. He presented the following program: Toccata and Fugue in D minor, Bach; Two Chorale Preludes, Bach; Rhapsodie on Breton Melodies, Saint-Saens; "Ave Maria," Bossi; Chorale in A minor, Franck; "Variations de Concert," Bonnet; "Twilight at Fiesole," Bingham; "Grand Choeur," "Benedicamus Domino," Weitz;

Gavotta, Martini; "Alma Redemptoris Mater," Becker; Toccata, Fifth Symphony, Widor.

James Bryson Porter, Dayton, Ohio.—In a vesper recital at St. John's Lutheran Church Nov. 7 Mr. Porter played: "Te Deum Laudamus," Borchers; "Agnicourt Hymn," Dunstable; "Psalm 19," Marcello; Prelude and Fugue in A minor, Bach; "Jesu, Joy of Man's Desiring," Bach; Fantasia in F, Mozart; Chorale in B minor, Franck; Bell Nocturne, Ellen Jane Lorenz; Bell Prelude, Clokey.

Francis Murphy, Jr., Philadelphia, Pa.—In a recital at Christ Church Nov. 3 at 5:15 p.m. Mr. Murphy was assisted by the glee club of N. W. Ayer & Son. His organ numbers included: "These Are the Holy Ten Commandments" and "Christ, the Comfort of the World," Bach; Three Versets on the Magnificat, Dupré.

Charles H. Finney, F.A.G.O., Houghton, N. Y.—Mr. Finney gave a recital for the Southern Tier Chapter of the National Association of Choir Directors in the Village Church at Alfred, N. Y., Oct. 31, presenting the following program: Chorale, Jongs; Prelude, Fugue and Chaconne, Buxtehude; "Water Music," Handel; Prelude on "Missionary Hymn," Bingham; "Chant de Paix" and "Song of Joy," Langlais; "Song of the Basket Weaver," Russell; "Will-o'-the-Wisp," Nevill; "Distant Chimes," Snow; "Come Autumn Time," Sowerby.

J. Max Kruwel, Kansas City, Mo.—In a recital Oct. 21 at the Grand Avenue Methodist Temple Mr. Kruwel played these works: Chorale Preludes, "In Thee Is Joy" and "If Thou but Suffer God to Guide Thee," Bach; Fantasia in G minor, Bach; First Sonata, Mendelssohn; Allegretto Caprice, Brewer; "Song of the Basket Weaver," Russell; "The Squirrel," Weaver; "Tranquility" (by request), J. Max Kruwel; Variations on the Hymn "Lord Jesus, I Love Thee," Gordon-Kruwel.

Genevieve Fitch, Kansas City, Mo.—In a recital Nov. 4 at the Foursquare Gospel Church Miss Fitch presented this program: Cathedral Prelude and Fugue in E minor, Bach; Second Sonata, Mendelssohn; Third Sonata, in C minor, Guilman; "The Bells of St. Anne de Beaupré," Russell; "In Springtime," Kinder; "Clair de Lune," Debussy; "The Squirrel," Weaver; Festival Toccata, Fletcher.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio.—Mr. Kraft, organist and choirmaster of Trinity Cathedral, Cleveland, gave the dedicatory recital on a three-manual Schantz organ in the First Lutheran Church of Shelby, Ohio, Sunday evening, Oct. 24, presenting this program: Trumpet Tune and Air, Purcell; Minuet, C. P. E. Bach; "Jesu, Joy of Man's Desiring" and Prelude and Fugue in E minor, Bach; "The Fifers," d'Andrieu; Chorale Prelude, "Vom Himmel hoch," Edmundson; "Autumn Song," Elmore; Scherzo, Gigout; "Evening Bells and Cradle Song," Macfarlane; Fourth Sonata, Mendelssohn; Gavotte, Martini; Sketch in F minor, Schumann; Andante, Stamitz; Paraphrase on "Now Thank We All Our God," Whitford.

Paul O. Manz, Minneapolis, Minn.—Mr. Manz, organist and choirmaster of the Mount Olive Lutheran Church, gave a recital at his church Oct. 31 to mark Reformation Day. He played these numbers: Credo, Arioso and Sonatina from the Cantata "God's Time Is Best," Bach; Fugue in G minor, Bach; Symphony for Organ, Weitz; "Autumn Song," Elmore; Toccata for Grand Organ, Van Hulse.

Marshall E. Bretz, Ruston, La.—Professor Bretz of the Louisiana Polytechnic Institute was presented in a recital Oct. 31 at the First Methodist Church of Alexandria, La., and was assisted by his wife, Marion Farries Bretz, contralto. The Kilgen organ had been recently enlarged. The program was as follows: Allegro from Tenth Concerto, Handel; Solo Cantata, "Strike, Thou Hour," Bach; "Comes Autumn Time," Sowerby; "In dulci Jubilo," Dupré; "Song to St. Mary," Marx; "Cradle Song of the Virgin," Brahms; Two Hymn Preludes, Bingham; "Ave Maria," Schubert; Largo, Handel; "Peter," Ward-Stephens; "Before the Cross," LaForge, and Prelude on "Divinum Mysterium," Purvis.

Irving D. Bartley, F.A.G.O., Durham, N. H.—Mr. Bartley gave a recital at the Congregational Church of Farmington, N. H., Oct. 21, playing the following numbers: "Festivity," Jenkins; Andante Tranquillo, Third Sonata, and Allegro Moderato e Serioso, First Sonata, Mendelssohn; Humoresque, Yon; Cradle Song, Spinney; Toccata in G major and "Cantilene Nuptiale," Dubois; Festival Postlude, Bartley; "Fireside Fancies," Clokey; Evensong, Johnston; "Marche Solennelle," Mailly.

G. Leland Ralph, Sacramento, Cal.—At an organ vespers in the First Baptist Church Oct. 24 Mr. Ralph played: Chorale Prelude, "Hark! a Voice Saith, All

Are Mortal," Bach; Toccata and Fugue in D minor, Bach; "October Twilight," Hadley; Prelude-Pastorale, "Fairest Lord Jesus," Edmundson; "Angelus," Snow; "The Cat" (from "Fireside Fancies"), Clokey; "The Lost Chord," Sullivan.

Arthur Groley, Nashville, Tenn.—Mr. Groley was heard in a recital at the First Methodist Church of Cookeville, Tenn., Oct. 21, when he presented this program: Trumpet Tune and Air, Purcell; Flute Solo, Arne; Four Pieces from "Water Music" Suite, Handel; Arioso in A major, Bach; Toccata and Fugue in D minor, Bach; Gavotte in F major, Wesley; First Sonata, Mendelssohn; "Chant de Paix," Langlais; "Praeludium" in F major, Jarnefelt; Chorale in A minor, Franck; "Les Enfants de Dieu," from "La Nativité," Messiaen; Finale, First Symphony, Vienne.

H. Winthrop Martin, Wellesley, Mass.—Mr. Martin, director of music at the Village Church, Wellesley Square, presents a fifteen-minute recital before every Sunday morning service. During the month of October the following selections were used:

Oct. 7—"Introitus," Karg-Elert; Communion, Purvis; "Pax Vobiscum," Edmundson; "Canzona Solenne," Karg-Elert. Oct. 10—"Devozione," Kreckel; "Priore," Jongs; Finale, Symphony 6, Widor.

Oct. 17—"Meditation" ("Autumn Mood"), Matthews; "Jesu, Joy of Man's Desiring," Bach; Fantasia on "Italian Hymn," McKinley; "Grand Choeur Dialogue," Gigout. Oct. 24—"Adagio, Schubert-Arno; Fountain Reverie, Fletcher; Old French Chanson, Anon.; "Fiat Lux," Dubois.

Oct. 31—"Antiphon" ("I Am Black, but Comely"), Dupré; Cantilena, Foote; Pastoral, Guilman; Toccata, Gigout.

Marga Link, Chicago.—Miss Link, organist of the Mount Olive Lutheran Church and an instructor of music at Concordia Teachers' College, gave a recital on the four-manual Möller organ at the Carl Schurz High School Oct. 31 to mark the festival of the Reformation. Her program was as follows: "Rise, My Soul, to Watch and Pray," Walther; "Jesus, Priceless Treasure," Walther; "O Lord, Look Down from Heaven," Hanff; "Salvation unto Us Has Come," Kirnberger; "A Mighty Fortress Is Our God," Hanff; "How Lovely Shines the Morning Star," Buxtehude; Prelude and Fugue in F minor, Bach.

John Leo Lewis, F.A.G.O., Chicago.—In a vesper recital at the First Methodist Church of Kanawha, Ill., Nov. 14 Mr. Lewis presented this program: Prelude and Fugue in B minor, Bach; Suite for Organ, de Maleingreau; "Rhapsody of the Noels," Gigout; Toccata, Sowerby.

Luther G. Hanson, Miami, Fla.—The Miami Chapter, A.G.O., presented Mr. Hanson in a recital at Immanuel Lutheran Church Nov. 8. His program was as follows: Festival Overture, Christiansen; "Aftonfrid," Hägg; Allegro Vivace, Mendelssohn; Prelude and Fugue in C minor, Bach; Chorale Preludes, "Ich ruf zu Dir" and "Herzlich tut mich verlangen," Bach; "Ein feste Burg," Luther-Faulkes; Chorale, "Built on a Rock," Alice M. Hokanson; Andante Pastoral, Alexis; Prelude and Fugue in D flat, Lundquist.

Thomas B. Dunn, A.A.G.O., Allentown, Pa.—The Lehigh Valley Chapter, A.G.O., presented Mr. Dunn in a recital at St. Paul's Lutheran Church Oct. 30. His program consisted of the following: Prelude, Suite, Op. 5, Durufle; "Herr Jesu Christ, Dich zu uns wend," "Nun komm, der Heiden Heiland" and Prelude and Fugue in C major, Bach; Sonata 2, Hindemith; "Litanies," Alain; "La Nativite," Langlais; "Dieu Parmi Nous," from "La Nativite du Seigneur," Messiaen.

Gordon Farndell, Pella, Iowa.—At the Central College vespers in Dowstr Chapel Nov. 7 Mr. Farndell played the following organ numbers: "Laet ons met herten Reijne," John Bull; "Toccata per l'Elevazione," Frescobaldi; Fugue on the Kyrie, Couperin; "Cantilena Anglica Fortunata," Scheidt; Koraal and Adagio from "Suite Modale," Peeters; Four Chorale Improvisations, Thiman; Finale, Second Symphony, Widor.

Allanson Brown, F.R.C.O., F.C.C.O., Ottawa, Ont.—For a half-hour recital Sunday evening, Oct. 24, at the Dominion Church Mr. Brown selected these numbers: Overture to the Occasional Oratorio, Handel; Chaconne in F, Trumpet Tune and Song Tune, Purcell; Chorale in A minor, Franck.

Russell Saunders, Des Moines, Iowa.—In a recital at the Central Presbyterian Church Nov. 15 Mr. Saunders played: "Psalm 18," Marcello; "Behold, a Rose Is Blooming," Brahms; Scherzo from Sonata in C minor, Guilman; Fantasia in G minor, Bach; "Harmonies du Soir," Karg-Elert; "Humoresque Fantastique" (Elfin Dance), Edmundson; Modal Suite, Peeters. Mr. Saunders was assisted by Roger Fee, bass.

Programs of Organ Recitals of the Month

Edmund B. Wright, Berea, Ohio.—Mr. Wright, the new assistant to the director of the conservatory at Baldwin-Wallace College, gave a recital at the college Nov. 12. His program consisted of these numbers: Toccata in E minor, Pachelbel; Chorale Prelude, "Ach Herr, mich armen Sünder," Buxtehude; Prelude and Fugue in A major, Waltherr; Prelude and Fugue in B minor, Bach; Chorale in B minor, Franck; Sonata 2, Hindemith; Chorale Prelude, "Ach bleib bei uns, Herr Jesu Christ," DeLamarter; "Resurrection," Dupré.

Rudolf J. Kremer, Philadelphia, Pa.—Mr. Kremer, organist and director at St. Mary's Church, Hamilton Village, gave a recital at his church Sunday afternoon, Nov. 14, and played these compositions: "Ciaccona," Pachelbel; Prelude and Fugue in B minor, Bach; Chorale Prelude, "Erbarm Dich mein," Bach; "Fugue a la Gigue," Bach; Chorale in E major, Franck; Chorale Prelude, "Herzlich thut mich verlangen," Brahms; "Carillon-Sortie," Mulet.

Max Sinzheimer, Ph.D., Chicago.—Dr. Sinzheimer, organist and choirmaster of Temple Shalom, began his annual series of organ recitals on the four-manual organ Nov. 3 at 7:45. The recitals are scheduled for every second Wednesday, preceding the concert forum programs in the 3,000-seat auditorium of the temple on the lake. During November and December Mr. Sinzheimer presents works by Bach, Handel, Rheinberger, Reger, Franck, Sowerby, Harvey Gaul and others. His programs are the following:

Nov. 3—Prelude and Fugue in B flat major, Bach; Pastorale, Franck; "A Song for the Golden Harvest," Gaul.

Nov. 17—Allegro from Concerto No. 5, Handel; "Moment Musical," Reger; Sortie Toccata, Dubois.

Dec. 1—"Vision," Rheinberger; Serenade, Plerne; Arioso, Sowerby.

Dec. 15—"Poeme," Boellmann; "May Night," Palmgren; Allegretto Grazioso, Bennett.

Warren D. Allen, Stanford University, Cal.—Dr. Allen gave a program of baroque music at the university Oct. 21. The program included: Galliard, Schmidt; Toccata, Merulo; Prelude and Fugue, Frescobaldi; Canzona after the Epistle, Frescobaldi; Musette in G, d'Andrieu; Minuet from "Berenice," Handel; Overture to the Occasional Oratorio, Handel.

Joseph L. Sullivan, Grand Rapids, Mich.—Mr. Sullivan, organist of St. Andrew's Cathedral, gave the following program for the dedication of a Wurliitzer electronic organ at St. James' Catholic Church, Montague, Mich., Nov. 7: Sonatina from "God's Time Is Best," Bach; "Preghiera," Ravanello; "Toccata Militaire," Harris; Berceuse, Vierne; Improvisation on the Gregorian "Ave Maria," Peeters; Sortie, Dubois; "Introitus," Karg-Elert; Prelude and Fugue on the Name "Bach," Steane. Mr. Sullivan was assisted by Emil Rissi, baritone, of Grand Rapids.

Andrew J. Baird, A. A. G. O., Poughkeepsie, N. Y.—Mr. Baird opened his twenty-sixth season of recitals at the Reformed Church with the following program Sunday afternoon, Nov. 14: Toccata in D minor (Doric), Bach; "In Paradisum," Dubois; "Le Coucou," d'Aquin; "Fiat Lux," Dubois; Sonata 6, Mendelssohn; March-Toccata from Suite in G minor, Rogers; "Up the Saguenay," Russell; "Carillon," DeLamarter; "Ride of the Valkyries," Wagner.

Wayne Fisher, Cincinnati, Ohio.—Mr. Fisher gave a recital at the First Congregational Church of Springfield, Mo., Nov. 14, playing: "Noel" in G, d'Aquin; "Sicilienne" and Concerto No. 1, in G, Bach; "Ave Maria," Arkadelt-Liszt; Allegro ("The Cuckoo and the Nightingale"), Handel; Fugue in D, Bach; Rondo from Concerto for the Flute Stop, Rinck; "Under the Walnut Tree," Jacob; Berceuse and Scherzetto, Vierne; Fountain Reverie and Toccata, Fletcher.

George Becker, Jr., Bristol, Conn.—Mr. Becker will be heard in a recital on the four-manual Steere organ in the First Congregational Church Dec. 5. His program will include: Toccata, Adagio and Fugue in C major, Bach; Chorale Prelude, "In Dir ist Freude," Bach; "Soeur Monique," Couperin; Trumpet Tune, Purcell; Second Concerto, Handel; Rigaudon, Campra; Flute Solo, Arne; Finale, First Symphony, Vierne. Mr. Becker is a sophomore at Trinity College in Hartford, where he is studying organ with Clarence Waters. He has been organist and choirmaster at the Bristol Baptist Church for the last two years.

Richard T. Neikirk, Columbus, Ohio.—The Central Ohio Chapter, A. G. O., and the Woman's Music Club presented Mr. Neikirk and Betty Grimsley Cline, contralto, in a recital Nov. 14 at Mees Hall, Capital University. The organ selections were these: Prelude and Fugue in F minor, Bach; "O Gott, Du frommer Gott" and "O Welt, ich muss dich lassen," Karg-Elert; Credo (Giant Fugue), Bach;

"Agnus Dei," Bingham; Fantasy, Mead; "Offrande Musicale," de Maleingreau; "Lament," McKinley; Toccata and Chorale, Karg-Elert.

Ruth S. Canfield, Rochester, N. Y.—Mrs. Canfield, organist of the First Church of Christ, Scientist, played the following program on the evening of Nov. 8: "Sur les Grand Jeux," De Grigny; Adagio in A minor, Bach; Prelude and Fugue in G minor (the Great), Bach; Largo, Vivaldi; Chorale in A minor, Franck; "La Nuit," Karg-Elert; "Carillon-Sortie," Mulet.

Gordon Dixon, A. A. G. O., Santa Rosa, Cal.—Mr. Dixon played the following compositions in a recital Sunday afternoon, Oct. 24, at the Church of the Incarnation: Toccata and Fugue in D minor, Bach; Pastorale, Franck; Fugue and Kanzone, Karg-Elert; Scherzo, Gigout; Berceuse, Vierne; Canon in B minor, Schumann; "The Little Music-box," Liadoff-Heinroth; Concert Study, Yon.

Claude Means, F. A. G. O., L. T. C. L., Greenwich, Conn.—In a recital Oct. 31 at Christ Church Mr. Means presented the following program: "Te Deum," Buxtehude; Chorale Preludes, "O God, Thou Holy One," Karg-Elert, and "Come, Saviour of the Gentiles," Bach; Fugue in B minor, on a theme by Corelli, Bach; Prelude, Fugue and Variation, Franck; Toccata, Dupré; Air, Elmore; Berceuse and "Carillon," Vierne.

Harold Fink, New York City.—Mr. Fink will give a Christmas Eve recital at the Fordham Lutheran Church at 10:30 p.m. Dec. 24. He will play: "In dulci Jubilo" and "Rejoice, Ye Christians," Bach; "Orientur in Diebus Domini," de Maleingreau; "Puer Natus Est," Maelkelberghe; Offertory on Noels, Boellmann; "Green-sleeves," Purvis; "Carillon-Sortie," Mulet; "Offertoire sur des Noels," Commette; "Shepherds in the Fields," Malling; "Noel Parisien," Quef; "Christmas Eve," Mauro-Cottone; Martin Luther's Christmas Carol, Gaul.

Lyman McCrary, Washington, D. C.—Mr. McCrary, organist of First Church of Christ, Scientist, played the following compositions in a recital after evensong at the Washington Cathedral Oct. 3: Prelude and Fugue in E minor ("The Wedge"), Bach; Variations on a ground bass from the Bach Cantata "Weinen, klagen," Liszt; "L'Orgue Mystique" No. 2, Op. 55, Tournemire; Scherzo in G minor, Bossi.

Pearl Postreich, Pittsburgh, Pa.—Miss Postreich gave the recital at Carnegie Hall, North Side, Oct. 31, playing these compositions: Toccata and Fugue in D minor and "Erbarm' Dich mein," Bach; "Benedictus," Reger; Toccata, de Mereaux; "The Booklet," Gounod; Finale from First Symphony, Vierne.

Vesela Conrad, Pittsburgh, Pa.—Miss Conrad gave the Sunday afternoon recital at Carnegie Hall, North Side, Oct. 17. Her program consisted of these numbers: Trumpet Tune and Bell Symphony, Purcell; Prelude, Clerambault; Prelude and Fugue in A minor, Bach; Chorale in A minor, Franck; Two Hymn Preludes, Bingham; Concert Variations, Bonnet.

Clyde English, Pittsburgh, Pa.—Mr. English, substituting for Dr. Caspar Koch at Carnegie Music Hall, North Side, Oct. 10, played: Overture, "Comes Autumn Time," Sowerby; Toccata, Adagio and Fugue, Bach; "Evening Song," Harry Matthews; "Dreams," McAmis; "Suite Gothique," Boellmann; "Carillon-Sortie," Mulet.

Valentina Woshner Fillingner, Pittsburgh, Pa.—Mrs. Fillingner, who gave the recital at Carnegie Hall, North Side, Oct. 3, played: Passacaglia, Bach; "Sonata da Chiesa," Andriessen; "Carillon," DeLamarter; Scherzo, Arthur C. Becker; Finale, Franck.

Frederick Boothroyd, Mus.D., Colorado Springs, Colo.—For his Grace Church memorial recital Nov. 11 Dr. Boothroyd selected this program: Symphony No. 2, Widor; Barcarolle, Sterndale-Bennett; "Carillon de Westminster," Vierne.

Nesta Lloyd Williams, F. A. G. O., Columbia, Mo.—Miss Williams of the faculty of Stephens College gave a recital at the college on the afternoon of Oct. 17. The following numbers made up her offerings: Concerto in B flat, Handel; "Be Thou but Near," Bach; Toccata and Fugue in D minor, Bach; "Starlight," Karg-Elert; Roulade, Bingham; "Romanza," Purvis; Toccata in F, Widor.

Robert Amerine, Philadelphia, Pa.—At his daily recitals in the grand court of the John Wanamaker store Mr. Amerine has played the following selections among others: Toccata, "We Thank Thee, God," Bach; Symphony (from "Solomon"), Handel; Berceuse, "Carillon," Arabesque and "Legende," Vierne; Humoresque, Elmore; "Sonata Romantica," Yon; "Exultemus," Whitlock; Antiphons 1, 2 and 3, Dupré; Andante Cantabile and Finale, Fourth Symphony, Widor; "Mountain Sketches," "Fireside Fancies" and "Sketches from Nature," Clokey; Pastorale, Mader; Chorales from the Liturgical Year, Bach; Prelude, Durufé; Sym-

phony 1, Weitz; "Vision," Amerine; Fantasia in C, Franck; "Ave Maris Stella," Dupré.

Robert Knox Chapman, Wheeling, W. Va.—Mr. Chapman played the following Bach program Oct. 24 at St. Matthew's Episcopal Church: "St. Anne" Fugue in E flat; "Sheep May Safely Graze"; Toccata and Fugue in D minor; Chorale Preludes, "Sleepers, Awake!"; "The Blessed Christ Is Risen Today," "Hark! a Voice Saith All Are Mortal" and "This Day Did God's Triumphant Son"; Little Fugue in G minor; Air from Suite in D; Passacaglia and Fugue in C minor.

Thomas Curtis, Toledo, Ohio.—The Rev. Mr. Curtis of the Washington Congregational Church gave a recital in the auditorium of Bowling Green University, Bowling Green, Ohio, Nov. 7, with the following program: "Noel" in G major, d'Aquin; Toccata for the Elevation, Frescobaldi; Chorale Preludes, "A Mighty Fortress Is Our God," "Sleepers, Wake" and "I Call to Thee," Bach; Prelude and Fugue in D major, Bach; Londonderry Air, Irish Traditional; Prelude in C sharp minor, Vodorinski; Improvisation on "Beatitudo," Verrees; "Dreams," McAmis; "The Squirrel," Powell Weaver; Toccata, "Thou Art the Rock," Mulet.

Joseph H. Greener, Seattle, Wash.—In a recital at the University Christian Church Oct. 17 before a large congregation Mr. Greener had the assistance of Marjorie Myers, contralto. Mr. Greener played: Chorale, Jongen; Chorale Prelude, "Shall I Not Sing unto My Lord," Johann Friedrich Doles; Toccata in F, Bach; Cantilene in B minor, Bedell; Pastorale, Franck; "Benedictus," Reger; Fugue in E, Diggle.

C. Harold Einecke, Santa Ana, Cal.—Dr. Einecke presented the following program in "an hour of organ music" at the First Presbyterian Church Oct. 24: Rigaudon, Campra; "Fugue a la Gigue," Buxtehude; "God's Time Is Best" and "I Stand at the Threshold," Bach; Chorale Prelude, "Rejoice Now, Christian Souls," Bach; Prelude and Fugue in E minor (the Cathedral), Bach; Prelude on "B-A-C-H," Richard Keys Biggs; "The Musical

Clocks," Haydn; "Autumn Song," Elmore; "Humoresque Fantastique," Edmundson; Fantasy on the Welsh Tune "Gwalshmai," Purvis.

Elmer A. Tidmarsh, Schenectady, N. Y.—In a Christmas recital in the chapel of Union College on the afternoon of Dec. 12 Dr. Tidmarsh will be assisted by the college choir. His organ selections will include: Three Oriental Sketches, Bird; "Noel Ecossais," Guilman; "Noel Bourguignonne," Jacob; "Communion sur un Noel," Huré; Christmas Musette, Mailly; Variations on a French Noel, Dupré.

Elwood E. Gaskill, Boston, Mass.—For his recital at King's Chapel Oct. 25 Mr. Gaskill chose the following program: Prelude and Fugue in G minor, Bach; Adagio from Sixth Symphony, Widor; Three Pieces, Rameau; Cantilena, Foote; "Grand Choeur," Dubois.

Claude L. Murphree, F. A. G. O., Gainesville, Fla.—Mr. Murphree was presented in a faculty recital of the University of Florida Nov. 7 at the university auditorium. His program consisted of these compositions: Concert Overture in C minor, Hollins; Concerto in G major, Stanley; Sonata, "The Ninety-fourth Psalm," Reubke; "Bells through the Trees," Edmundson; Fantasy for Flute Stops, Sowerby; Scherzo Fughetta on "Dixie," Diggle; "Supplication," Manazucca; "The Brook," Dethier.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following selections at the Church of the Pilgrims in November: Trios, Op. 189, Rheinberger; Impressions Dominicales, Jacob; Allegretto from Sonata in E flat minor, Parker; "Plaint," Grace; "Legend," "Idylle" and "Angelus," Karg-Elert; "Ostinato," Grace; Fugue in C minor, Parker; Meditation, Hillemaier.

Mildred Colt Neth, Rochester, N. Y.—The following program by Mrs. Neth preceded a Christian Science lecture in the Masonic Temple Auditorium Oct. 11: Cathedral Prelude, Clokey; "Romance sans Paroles," Bonnet; "Benediction Nuptiale," Hollins; Chorale Prelude on "Lux Benigna," Schmutz; Madrigal, Vierne; Reverie, Vierne.

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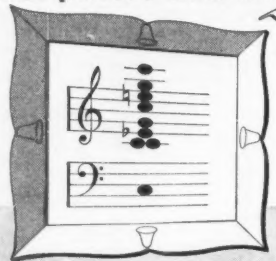
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W. G. BLANCHARD ARRANGES HIS CANTATA FOR ORCHESTRA

William G. Blanchard, head of the organ department at Pomona College, Claremont, Cal., and dean of the Los Angeles Chapter of the A.G.O., recently completed scoring for full orchestra the accompaniment to his cantata "The Challenge." Originally written in 1941 on commission for the fiftieth anniversary of the Claremont Community Church, it was first performed in that year with organ accompaniment and a community chorus of 250 voices in Bridges Auditorium at Claremont. It has since that time been performed in Pasadena and Pomona.

The orchestral score was made for the first Los Angeles performance of "The Challenge," which took place Nov. 19 at Chapman College in Los Angeles. John Browning, head of the music department at the college, conducted the Chapman College choir and orchestra in the presentation.

New Record Albums Include a Collection Played by Virgil Fox

By AUGUST MAEKELBERGHE

Three new albums of records merit the interest of organists, choral conductors and music-lovers. The first of these is Virgil Fox's new collection of organ music. It includes the F minor Fantasia (K.608) by Mozart, the Prelude and Fugue in G by Marcel Dupré, the First Mendelssohn Sonata for organ and the "Fugue a la Gigue" by Bach. (A program of organ music, RCA Victor DM/M 1177.) As one can see, this constitutes an eclectic program for a short recital.

From a hearer's standpoint it is superlative—undoubtedly one of the best organ recordings on the market today. Mr. Fox plays these works in what amounts to straight dissertation and yet one feels the original power of the artist and the music gains by an unadorned presentation. Please do not misunderstand; it is far from dry playing. It simply does not indulge in histrionics.

It is perhaps impertinent to speak of rhythm where such an artist is concerned, but it is a well-known fact that rhythm is one of the banes of our profession by the very nature of our instrument, which can sustain a sound, yet can not attack it. Mr. Fox has rhythm, has phrasing, has musicianship in these records. They are tops.

The second album to come to our attention is the Bach Magnificat as sung by the Victor Chorale under the direction of Robert Shaw. (RCA Victor Album DM/M 1182.) This is a fine average interpretation of a great work. Somehow the performance never rises to the sublime heights contained in the composition. Mr. Shaw, whom we have heard do such fine work in the Hindemith "Chansons," based on the poems of Rainer Maria Rilke (RCA Victor single twelve-inch), and who does such genuinely wonderful work in the Christmas Carols (RCA Victor Album), does not seem to grasp the Magnificat; or he is afraid of it. This writer has heard much better presentations of the Magnificat. To name only one instance, it was the performance last year at Union Theological Seminary under the direction of Hugh Porter. Nevertheless, since it is the only record available, it is a worthwhile acquisition as a study record.

The third album is tops all around, and should prove of great interest to all organists—especially since they have become so aware of the possibilities of early music. It is "A Treasury of Harpsichord Music," played by Wanda Landowska (RCA Victor DM/M 1181)—a volume of truly great artistry. Among the composers represented are Bach, Scarlatti, De Chambonnieres, Rameau, Couperin (the Great), Purcell, Handel, Mozart and Vivaldi. Of the greatest importance are the nine pages of musicological explanation by Wanda Landowska in the preface.

DR. HUGH PORTER IS GUEST AT MOUNT HOLYOKE COLLEGE

Dr. Hugh Porter, director of the School of Sacred Music of Union Theological Seminary, gave a recital Oct. 25 at Mount Holyoke College, South Hadley, Mass., on the four-manual Skinner organ in Abbey Memorial Chapel. His program included: Trumpet Voluntary, Purcell; Gavotte, Martini; "Come, Redeemer of Our Race," "Lord Jesus Christ, Be Present Now" and Partita on "O God, Thou Faithful God," Bach; Symphonic Chorale Variations on "Abide, O Dearest Jesus," Karg-Elert; "Primavera," Bingham; Toccata on "Leoni," Bingham; Elevation, Dupré; Toccata, Jongen.

The day before the recital Dr. Porter was the honor guest at a tea given by Miss Dorothy Kline, assistant professor of organ at the college, for her class of twenty students. Following the social hour Dr. Porter gave a lecture-demonstration at the console for the students. Members of the department of music held a reception for Dr. Porter in the library of the music building immediately after the recital. At that time Dr. Porter consented to answer questions which the music majors asked about graduate study in sacred music as well as professional opportunities for women.

AT ITS ANNUAL FALL choral service the sanctuary choir of the Edgewater Presbyterian Church, Chicago, sang the Rossini "Stabat Mater" on the evening of Nov. 21. The choir of forty voices was under the direction of Alden Clark and soloists were Eleanore Warner, soprano; Evelyn Ames, contralto; Edward Richmond, tenor, and Roland Gansman, baritone. A Scriptural narrative was read by the Rev. Adolph Bohn, D.D., minister at the Edgewater church.

DEATH TAKES IRA PRATT; LONG CAREER IN COLLEGES

Word has been received of the death in Boise, Idaho, Oct. 9 of Ira Pratt. Mr. Pratt, subdean of the Boise Chapter, A.G.O., was for twenty years dean of the school of music at Washburn University, Topeka, Kan. Upon his retirement about sixteen months ago he moved to Boise to make his home, and he was active in music circles since his arrival there.

Mr. Pratt was born Sept. 10, 1882, in Bedford, Iowa. His first experience as a teacher was gained at De Pauw University, where he taught voice for three years. Then he was called to Simpson College, Indianola, Iowa. Kansas State at Manhattan drew him next and he was for four years head of the music department. At the Cosmopolitan School of Music in Chicago he taught two years and then moved to Topeka to be dean of the school of music at Washburn. Here he directed statewide music activities as president of the Music Teachers' Association. He directed choirs and during the depression years was head of the music project of the WPA. He was a member of the Topeka Rotary Club for twenty years and was a Scottish Rite Mason.

FOR BIG ORGAN AT AIR BASE; FOX OPENS RECITAL SERIES

Virgil Fox gave a recital Oct. 25 in the base chapel at Langley Air Force Base, Hampton, Va. The recital was the first in a series to be played once each month at the chapel. These recitals will include organ, voice and choir. One thousand two hundred people attended Mr. Fox's recital, including the chief of chaplains from Washington, D. C., and several other distinguished guests. The object of these recitals is to raise money for building a new organ in the chapel. At present the organ is a 1934 Möller with two manuals and twelve ranks of pipes, which is to be enlarged into a three-manual of about forty ranks. It is planned to start building the new organ next spring. Edward A. Wallace is organist and musical director at the base chapel.

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IN SALT LAKE CITY CHURCH

Appointment of Mrs. Mabel Nichols Perryman as director of music at the First Baptist Church, Salt Lake City, Utah, is announced by the church board of trustees. Mrs. Perryman will direct three choirs, do solo work and guide the overall music program.

Currently an instructor in voice and piano at the University of Utah, Mrs. Perryman formerly was acting head of the vocal department at State Teachers' College, Fredonia, N. Y. She also has been a teacher and supervisor of music in schools in Massachusetts and Connecticut.

Mrs. Perryman is a graduate of Boston University and did graduate work at the Institute of Musical Art in New York City and at the London Academy of Music. She studied organ with Pietro A. Yon and choral conducting with Hugh Ross at the Guilman Organ School in New York and was formerly organist and director at the Presbyterian Church of Freeport, L. I., N. Y., and of the First Presbyterian Church of Silver Creek, N. Y. Her first Christmas carol, "The Christ-Child," was presented by Mr. Yon on a coast-to-coast broadcast and international hook-up from St. Patrick's Cathedral. It was also presented in a broadcast by Father Finn.

Mrs. Perryman has conducted and trained groups for opera, concert and church programs. She has composed children's stories with original music for radio and has worked with musical therapy treatment of psychiatric patients for ten years.

Mrs. Perryman recently was appointed chairman of the membership committee of the Utah Chapter of the American Guild of Organists.

DECEMBER MUSIC at the Cleveland Museum of Art will begin on the first day of the month with the curator's organ recital by Walter Blodgett. His program will include: Toccata in C minor, Pachelbel; Chorale Preludes, "From God I'll Not Wander," Buxtehude; "Come, Saviour of the Heathen," Bach, and "What God Does Is Well Done," Walther; Prelude and Fugue in C major, Krebs; "Comes Autumn Time," Sowerby; "Veni Emmanuel," Russell Broughton; Pastoral, Pierne, and Toccata, Jongen. For the McMyler organ recitals on the December Sundays Mr. Blodgett will play three compositions of Robert Schumann.

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The following program will be given at McKinley Dec. 9 and illustrates what these students are doing:

By Pauline Ufkes—Trio-Sonata 6, Bach; "Now the Old Year Hath Passed Away," Bach; "Thou Art the Rock," Mulet.

By Marion Greene—Sketches from Nature, Clokey.

By Robert Twynham—"Pange Lingua," Edmundson; "The Reed-Grown Waters," Karg-Elert; "Legende" and "Carillon," Vierne.

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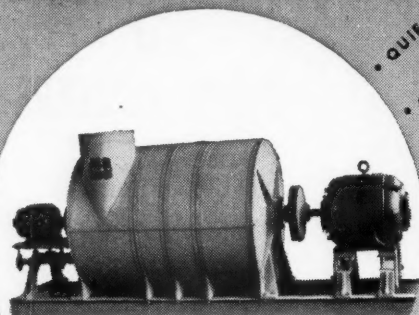
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Catholic Church Music

By DR. ARTHUR C. BECKER

J. Fischer & Bro. have issued the "Missa de Pacem Domine," for SATB, by Licinio Refice. This reviewer considers this mass one of the noteworthy additions to Catholic church music. Its combination of harmonic and contrapuntal devices gives it certain interesting features which seem to be lacking in many of the better-known masses. Its interchange of modal suggestions is a feature. Of particular interest is the treatment of the Sanctus, with its change of key and of the ethereal effect of some of its cadences. The Agnus Dei is in some senses a repetition of the theme of the Kyrie, but given in augmentation and developed in a worthwhile manner. The mass is replete with solo passages which offer ample opportunity for variety and color.

A very interesting work is the "Missa pro Defunctis" for two equal voices by Julian Zuniga, published by J. Fischer & Bro. The theme is based on the sequence from the Gregorian "Missa pro Defunctis." What is interesting is that the opening section of the sequence is used practically throughout the mass, but at no time does it become wearisome, for the rhythmic pattern is changed sufficiently. Sometimes as high as seven notes are used and then, as in the Sanctus, for example, only two notes of the theme are used, but they are developed in such a manner that it always has an interesting quality. The mass contains the usual sections, including the "Liberia Me" and "In Paradisum."

Selected Gregorian propers for the masses of Christmas, octave of the Nativity and feast of the Holy Name, Easter, Pentecost, Trinity Sunday and Christ the King should meet the needs of all choirmasters who desire the Gregorian propers for these feast days, and in modern notation. These propers have been selected from the "Liber Gradualis." As far as this reviewer is aware only the vocal score is printed. The volume is sufficiently compact to be easily handled. J. Fischer & Bro. publishes this also.

The following motets should be examined carefully by choirmasters for inclusion in their libraries. Each motet has musical value, is very singable and in several cases seasonal. For Christmas the "Puer Natus in Bethlehem" by Max Springer for SATTB; "Tues Sunt Coeli" by Ludwig Ebner for SA (B ad lib.); for Easter "Terra Tremuit," by Ebner, for SA (B ad lib.); an edition of the popular "O Bone Jesu" by Palestrina for TTB, transposed to a suitable range, should prove needed items for any male choir.

Vito Carnevali has written a stunning "Juravit Dominus" for SATB. This should prove of special interest to choirmasters seeking a motet for the offertory or as a recessional for feast days. The above motets are published by J. Fischer & Bro.

This desk has received the hymn "Lady of Fatima, Queen of the Rosary," the English words and music by Compagno, published by the Greene Music Publishing Company of San Francisco. This hymn is published in two keys, E flat and F. One version is in English and the other in Latin.

DEAN OSCAR A. LOFGREN OF BETHANY COLLEGE DEAD

Oscar Austin Lofgren, dean of the department of fine arts of Bethany College, Lindsborg, Kan., died at the McPherson Hospital, McPherson, Kan., Oct. 10.

Professor Lofgren was born Nov. 14, 1876, near Walsburg, Kan. His parents had emigrated from Sweden. He was graduated from Bethany in 1902, studied piano with Rudolph Ganz at the Chicago Musical College and later in Berlin with Conrad Ansoorge, eminent Liszt pupil. He had been a professor of piano at Bethany for nearly fifty years, heading the piano department since 1908. He had held the position of dean of fine arts for twenty-nine years. During his administration the building of Presser Hall, the new chapel organ and practice organs took place, the department was established on an accredited basis, mid-west contests were introduced and Bethany was admitted to the National Association of Music Schools. He served twice as president of the Kansas State Music Teachers' Association. A few years ago, when Secretary of State Cordell Hull wished to consult authorities about international relations in Pan-American music, Professor Lofgren was one of the deans summoned to Washington for a conference. He was an accomplished pianist and had studied the organ extensively. The famous Messiah festivals were under his direction and he was responsible for bringing many of the world's greatest artists to Lindsborg.

Dean Lofgren is survived by his widow, Mrs. Julia Lofgren, and a daughter, Jessie Lofgren Kraft of Norton, Kan.

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New York Received

First Organ in 1727;

Organist a Problem

[The following delightfully interesting account of the first organist and the first organ in New York City, installed in 1727, was printed on the program of the dedication of the organ installed in the Middle Collegiate Church in New York Nov. 8, 1931, and was published in THE DIAPASON Dec. 1, 1931. We are indebted for a copy of it to William H. Odell of J. H. & C. S. Odell & Co., the organ builders. The article was written in 1916 by the Rev. Charles E. Corwin and entitled "When Organs Were Rare." It is herewith reproduced for the benefit of those who became acquainted with this publication more recently.]

As the first baby in the family is always the most wonderful child ever born, so this organ was the most remarkable ever heard in New York, for it was the first one ever erected there. Eighteen years before, in 1709, the vestry of Trinity Church had expressed their longing for an organ. "There is much more wanted, viz., a dwelling-house for our minister and vestry room, with a ring of bells and a set of organs." But their wish had not found fulfillment, and if any of the musically-inclined inhabitants of Manhattan wanted to hear the rolling music of an organ, they were compelled to make the dangerous, nerve-trying journey through the wilderness 300 miles to Boston town, where rumor reported there was such a wonderful instrument of music.

But it was the year of grace 1727, and Governor Burnet was occupying the gubernatorial chair in His Majesty's province of New York. He had come to New York a youthful widower, soon to become very popular with the ladies, and he had chosen as the companion of his heart the most beautiful Dutch heiress in town, Anna Maria Van Horne. Wishing to show a favor to the people of his bride, he had ordered as a present for the Dutch Church an organ from Europe. How proud of their English governor's gift must the happy congregation that assembled in the quaint Dutch Church on Garden Street have been! How secretly jealous must have been their Anglican neighbors, whose more pretentious church building was still awaiting its "set of organs."

But who was to draw music from the new wonder? Organists on Manhattan were as rare as organs. At last with the governor's aid an organist was found in the person of Mr. Hendrick Koek. The thrifty consistory of the Dutch Church drove a careful bargain with him. He was to be organist for two years "and no longer." He was required to play on Sundays before and after preaching both in the morning and in the afternoon; also on Wednesdays and such other times as there was to be preaching.

"When the benediction has been pronounced you will play a suitable piece as the congregation is leaving the church, and you will do the same at all other times, after prayers or catechizing. Before the sermon you will play one entire portion—or pause—of a Psalm; but after sermon only one or two stanzas, as the minister shall direct. On the morning when the Lord's Supper is administered the organ shall not be played."

The consistory also ordered him to play the organ in the "Zangstrant." This literally means "song-style," or according to the style of music and singing in the Dutch churches. The consistory, very careful of their new organ, made him agree not to take any one with him into the organ loft but the blower.

For his service he was to receive the very handsome salary for those days of £100 annually, with £12 extra for the blower. But in case he was absent without sufficient excuse, nine shillings were to be deducted from his salary for each absence. He was also to instruct the blower in the musician's art, that another person might be able to play the organ. Of the pupil's "progress therein the consistory will expect evidence." This first youth to receive music lessons on the organ in New York was no less a person than John Peter Zenger, who became editor of the second paper published in New York and the first in opposition to the government. This opposition caused his paper to be burned by the hangman

and he himself was imprisoned. Doubtless he solaced himself in confinement with the memory of his musical training and with the hope that his woes would aid the cause of liberty, as they did.

Organist Koek was as far from the consistory's ideal as an organist as many of his successors in churches have been. He was frequently absent without excuse, when we may suppose the slightly proficient John Peter attempted to draw forth from the wonderful pipes a concord of sweet sounds, or, failing in this, the organ stood mute, while the forefinger raised the quivering strain. Mr. Koek also said mean things about his superiors and made fun of the good dominie's preaching, to the scandal of the faithful in Zion. The consistory scolded him roundly, threatened to deduct from his salary according to contract and resolved: "He shall also be admonished by the church masters, in the name of the consistory, to abstain from all scornful reflections upon the consistory, the congregation or the services, and to play as ordered lest the consistory be compelled to take other measures."

Mr. Koek apologized, excused his absence because of some trouble with his hand, and the matter was patched up.

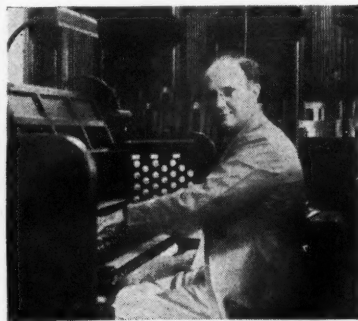
The unfortunate Zenger, finding that he was not likely to obtain the coveted office, which his teacher had retained, petitioned the consistory that he might be allowed to go around the congregation with a subscription paper for his own benefit in return for the service he had rendered without salary. To quiet this youthful disciple of the muses, the consistory gave him £6, and told him that when the new church, then being built [the Old Middle Church, Nassau, Liberty and Cedar Streets, 1729] was finished, and there was not so much call for subscriptions, he could carry his paper around. "Whereupon Mr. Zenger expressed his thanks and satisfaction to the consistory."

Thus we see that while organs are improved human nature remains about the same.

PAUL ALLEN BEYMER conducted the third annual Wa-Li-Ro boy choir festival at Holy Trinity Church, Tiffin, Ohio, Sunday afternoon, Nov. 14. A choir of 100 boys and men from Episcopal churches in Shaker Heights, Urbana, Norwalk, Mansfield and Tiffin sang the festival choral evensong of the Anglican Church. Norman Waite of St. Paul's, Norwalk, and Jacques Remsburg, Old Trinity, Tiffin, played the service and Kingsley Ganson of Epiphany, Urbana, played Franck's Chorale in A minor and Widor's Finale from the Second Symphony.

THE TRINITY CHOIR of St. Paul's Chapel, New York City, under the direction of Andrew Tietjen, sang the "Dies Irae" from Mozart's Requiem Mass Sunday morning, Nov. 21, over the Columbia Broadcasting System. The choir also sang "Upon the Day of Judgment," by Arkhangelsky, and "Grant unto Me the Joy of Thy Salvation," Brahms.

R. KENNETH HOLT



R. KENNETH HOLT, who is offering excellent musical programs to the people of Hawaii, has opened his new season at the Central Union Church of Honolulu. On Oct. 12 he gave a recital at which he played: Chorale Prelude, "Lord Jesus Christ, We Are Here," Bach; Prelude in B minor, Bach; Three Chorale Preludes, Karg-Elert; Suite from "Water Music," Handel; Elegy, Peeters; "The Musical Clocks," Haydn; "Soliloquy," Rowley; "Fiat Lux," Dubois.

"The Creation" was sung Oct. 22 and 24.

In November and December these programs are offered by the ministry of music of Central Union Church:

Nov. 9—Organ recital.

Nov. 28—Service commemorating the 200th anniversary of the death of Isaac Watts.

Dec. 3 and 5—Duplicate performances of Handel's "Messiah."

Dec. 12—Organ-voice recital (Christmas music).

Dec. 19—Dramatic Christmas carol service.

Mr. Holt reports that the Skinner organ of sixty stops is in excellent condition, "thanks to our superior maintenance craftsman, Leo Schoenstein. I must be lucky, for our repairman is tops and is always ready and willing to tackle any given task. My choir of seventy voices is the best I have ever had out here."

THE SUNDAY EVENING HOUR sponsored by Westminster Presbyterian Church, the First Baptist Church and Trinity Methodist Church, in cooperation with the Dana School of Music of Youngstown College, presented Samuel S. Badal, Jr., organist, and James Tavorario, pianist, Oct. 24 in Trinity Methodist Church, Youngstown, Ohio. Organ and ensemble numbers included: Organ, "Cortege and Litanie," Dupré; "Ar Hyd Y Nos," Edmundson; "Apostolic Symphony," Edmundson, and Arloso, Bach; piano and organ, Concerto No. 1 (Andante non Troppo e Molto Maestoso), Tschalkowsky.

"THE MESSIAH" will be given by the oratorio choir at the First Baptist Church, White Plains, N. Y., Sunday, Dec. 26, at 4 o'clock.

CARILLONIC BELLS HEARD BY 5,000 IN MINNEAPOLIS

The largest audience to hear an indoor "carillonic bell" recital gathered in Northrop Memorial Auditorium at the University of Minnesota in Minneapolis on the evening of Oct. 8. More than 5,000 attended the two-part concert in honor of H. R. Brown, who gave the bells to the university in memory of his wife. Dr. Alexander McCurdy, head of the organ department at Curtis Institute of Music in Philadelphia, and Professor Arthur Bigelow, bellmaster of Princeton University, combined their talents to demonstrate the bells, while affiliates of three national radio networks broadcast the program.

Mr. Brown's gift to the university includes the twenty-five-note English type and the sixty-one-note Flemish type bells. As the English type bells are best heard with the organ, the guests were seated in the auditorium while Dr. McCurdy played from the organ console. He chose selections by Bach, Purvis, Dupré and Elmore. In "Meditation on the Bells," his own composition, Dr. McCurdy used the tenor bell as a bass against very soft organ tones. Elaine Dahlgren Schuessler was the contralto soloist in Bach's Cantata 53. Dr. McCurdy concluded his part of the recital with Robert Elmore's prize-winning "Poem for Organ and Carillonic Bells." This piece, which took first place in a recent contest for compositions using bells with organ, conducted by Schullerich Electronics, Inc., gave Dr. McCurdy the opportunity to sound the bells in new effects.

Since the Flemish type "carillonic bells" are heard at their best outdoors, the guests left the auditorium at the conclusion of Dr. McCurdy's recital and remained on the campus during Professor Bigelow's performance. The Princeton University bellmaster began his recital with "Hail Minnesota" and then played a selection of Stephen Foster songs. After "The Bells of St. Mary's" Professor Bigelow delighted his outdoor audience with a series of old Irish and old English airs and several Negro spirituals. He concluded his recital with Jef Denijn's "Postludium in B flat."

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LAWRENCE APCAR



LAWRENCE APCAR, organist and head of the department of music at Western College, Oxford, Ohio, appeared in a recital in Presser Hall Oct. 27. His program included: Concerto No. 2 in B flat major, Handel; Funeral Music, Tallis; "Will Youe Walke the Woods See Wilde?", Byrd; Sonata No. 6, in G major, Bach; Pastorale on a Christmas Plainsong, Virgil Thomson; "Ascension Day," Messiaen.

Mr. Apgar is a graduate of Yale and Harvard Universities and received a master of arts degree from the latter. At Yale he studied organ under Professor Harry Benjamin Jepson and later at the Curtis Institute of Music under Lynnwood Farnam. He is a former president of the Organ Loft Club of Providence, R. I. Mr. Apgar was for two years dean of the Rhode Island Chapter, American Guild of Organists. In 1935 he went to England to study the choir of St. George's Chapel, Windsor Castle. He has made numerous appearances as organ soloist at Carnegie Hall, Duke University, Rollins College, Wellesley College, Yale University and Harvard University and in cities in New Hampshire, New Jersey, Pennsylvania and Georgia.

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English Organists at Annual Congress Held in Leicester

The twenty-second annual congress of the Incorporated Association of Organists was held at Leicester, England, Aug. 23-28. The hosts were the Leicester and District Organists' Association, led by their president, G. C. Gray, organist of Leicester Cathedral.

From the report in the *Musical Times* of London the following paragraphs on the proceedings are taken:

At the annual general meeting Dr. John Dykes Bower, organist of St. Paul's Cathedral, was elected president in succession to Dr. Ernest Bullock. In his presidential address Dr. Bower drew attention to the published proposals for the revision of the canon law of the Church of England. Article 29 of this revision lays down that the whole responsibility for the musical part of the services, including the decision as to when the organ shall be played and when not, and also the choice of hymn-tunes and chants, is vested in the incumbent, "who may be assisted by expert advice." Dr. Bower held that an attempt should be made to have this article changed to accord to the church musician something more than "the menial position actually forced upon him by the canon law of the church." While, no doubt, the majority of incumbents have been willing to forego their legal rights in the matter of church music, giving their organists a relatively free hand, it was the minority of church musicians not so privileged whose position should be safeguarded by a proper allocation of authority, the speaker asserted. The matter was fully discussed after the address and a resolution was drafted for submission to those responsible for the revision of the canon law, in concert with the Royal College of Organists and the Incorporated Society of Musicians.

At the annual dinner the speakers were Dr. Bower, the Rt. Rev. J. J. Willis, assistant bishop of Leicester; Dr. William McKie, G. C. Gray, Walter Bunney of Leicester and Dr. Ernest Bullock.

On the morning of Aug. 25 the annual lecture under the auspices of the Royal College of Organists was delivered by Dr. Harold Rhodes of Winchester Cathedral, who spoke on "Organists and Organ Music—a Study of Limitations." In the afternoon a recital was given on the Harrison organ in the cathedral by G. C. Gray. In the evening the London Piano-forte Trio gave a concert. Thursday's lectures were given by Stainton de B. Taylor on "A Century of Church and Organ Music as Reflected in Dr. Scholes' Mirror of Music," and Dr. Dennis Chapman, who set forth "Ten Commandments for Organists." In the afternoon Geraint Jones played a program on the four-manual organ by Taylor of Leicester in the De Montfort Hall.

On the final day, according to long-established custom, an excursion was made into the surrounding country. A visit was paid to the Cistercian Abbey of Our Lady of Mount St. Bernard at Whitwick, built by the monks over a period of 100 years. The organ in the Abbey Church (completed in 1939 and dedicated in 1945) is a two-manual by Willis. At Loughborough the visitors heard and watched Eric Jordan, the borough carillonneur, and his assistant, Mr. Parsons, play the famous war memorial carillon of forty-eight bells set up in a great tower in the Queen's Park. Afterwards a call was made at the bell foundry of Messrs. Taylor.

GORDON WILLIAMS, veteran organist and teacher, died at Beacon, N. Y., Nov. 2 at the age of 78 years. He had been for forty-three years organist of St. Luke's Church. Mr. Williams was born in England and came to this country at an early age. He leaves his widow, Edith Williams; two sons, Gordon W. and Herbert Williams, and three daughters, Mrs. James J. Johnson, Jr., Mrs. Henry Mayen and Mrs. Robert Pickles.



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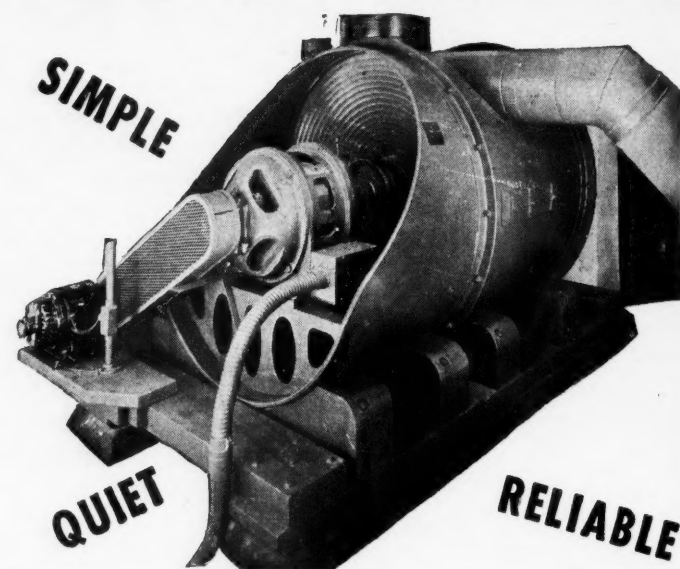
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